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Musical Courier

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February 7

JANUARY 15, 1943
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MUSIC RINGS IN A NEW YEAR

HELEN TRAUBEL SELECTS RECORDS FOR WAACS and WAVES

with the assistance of Lt. Cora Bass, New York ranking officer of the WAACS, and Lt. Grace Cheney, for the WAVES. The Metropolitan Opera diva assembled two libraries of 100 recordings, as her gift to the Women's Army and Navy Training Camps in Iowa. Armed Forces Master Records, Inc., assembling 100 record libraries, has procured gifts from music notables.

Photo by Drucker-Hilbert Co.

MORIZ ROSENTHAL HONORED

on his 80th birthday by New York College of Music. Students, members of the faculty and persons prominent in the musical field attended the reception and concert, among them Hans Letz, Prof. Angela Weschler, Prof. Greta Schoenwald and Dr. Jacob Weinberg. On either side of Mr. Rosenthal, who is seated with cane in front row, are Mme. Hedwig Rosenthal and Dr. Carl Hein, director of the college. Others in the photograph, members of the faculty, are Karl Adler, Consuelo Clark, Edythe Gilbert, Hugo Grunwald, Janet Halprin, Warner G. Hawkins, Uarda Hein, Gotttried Kritzler, Arved Kurtz, Lila Lee Roy, Vera Nette, Elsa Nicolini, Mrs. P. A. Thompson, Carl Werschinger and Alice Wirth. (Story on Page 10.)

ARTISTS IN SYRACUSE, N. Y.

who took part with the Syracuse University Chorus in its performance of Samson and Delilah on Dec. 10. Front row, Dr. Howard Lyman, conductor, and Jean Watson, contralto; rear row, left to right, Horace Douglas, organist; James Pease, bass-baritone; and Hardesty Johnson, tenor.

SIR THOMAS BEECHAM APPROVES

plans outlined by Matthew J. Lauer, Chairman of the Citizen's Committee for the Brooklyn Symphony Orchestra, right, at a reception given in Sir Thomas' honor at the Hotel Grenada, Jan. 3. The British conductor is leading the Brooklyn Orchestra in a special series of four Tuesday evening concerts at the Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences. Remaining programs take place on March 9 and April 6.

ROBERT AND GABY CASADESUS,

pianists, with their baby daughter, Christmas Day at their home in Princeton, N. J.

JENNIE TOUREL,

of the Paris Opera Comique, in her Philadelphia debut as Carmen with the Philadelphia La Scala Opera on Dec. 18, felicitated after the second act by conductor Giuseppe Bamboschek, Mrs. Walter A. Knerr, president, and Francesco Pelosi, general manager of the company. (Story on Page 21.)

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RADIO STARS AT PARTY

given at the Savoy Plaza for artists who had appeared on the weekly broadcast, The Pause That Refreshes, and for soldiers and sailors visiting New York. The celebration marked the third anniversary of this Sunday radio hour. Left to right, Lily Pons, James Melton, Marjorie Lawrence, and Ben Gross, radio editor, Daily News.

MUSICAL COURIER

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Curb on Fuel Fails To Deter Concert And Opera Throngs

Ban on "Pleasure" Driving in East Finds Crowds Taking Subways, Buses and Taxis—No Heating Problems Reported

New York's concertgoers set the style for those in other cities when the Office of Price Administration on Jan. 7 ruled that no basic gasoline ration may be used for driving to "places of amusement, recreation, or entertainment (such as theatres, amusement parks, concerts, dances, golf courses, skating rinks, bowling alleys or night clubs) or sporting or athletic events (such as races or games) or for sightseeing, touring or vacation travel."

Although some ire was expressed that concerts were listed in the same category as "sporting events," music lovers turned immediately to the city's transportation facilities instead of driving their own cars and used subways, elevated lines and taxicabs to take them to the opera and concerts.

Although formal evening attire is still in evidence at the opera house, this season has seen a diminution of such garb. According to Earle R. Lewis, assistant general manager in charge of the box office, the Metropolitan is having one of its best seasons. Mr. Lewis credits this to the reduction in prices.

"The little man who wanted opera but could not afford it, now finds out that he can," said Mr. Lewis. "The wisest thing ever done by the directors was to reduce the prices. With subway stations at our very door, no one has to walk further than 10 feet to be in the opera house."

Carnegie Hall reported the largest attendance in many years. Subway facilities bring audiences right to the door of this auditorium while 57th St. has taxicabs available.

Town Hall, as Kenneth Klein, manager of concert activities, pointed out, "is in the heart of the Times Square section," with numerous subway lines in easy reach. Mr. Klein said that although the gross attendance is slightly less than a year ago, there has been an increase in the number of programs and many debuts.

The fuel oil shortage was anticipated by the managers of the auditoriums. Both Carnegie Hall and the Metropolitan Opera House use steam from a commercial company for heating. Town Hall has converted two boilers to coal. Steinway Hall is heated by a steam supply.

Patron Walks 5 Miles to Hear Robeson Concert

MOUNTAIN LAKES, N. J.—Paul Robeson's crowded audience for a concert in the Celebrity Series on Jan. 9 included one man who had walked five miles from Mt. Tabor, another who skated a mile and a half, and many who walked three miles. Woollen clothing and overcoats helped keep them warm in the auditorium. Some carried flashlights. D. N.

Approve 32 Schools For Graduate Study

DR. HOWARD HANSON

CHICAGO. — A new impetus to graduate music study in the United States is expected to follow the announcement by the National Association of Schools of Music, Dr. Howard Hanson, president, of 32 schools which have been approved in one or more of the fields into which such study has been divided. The announcement was made following the meeting of its joint conference of Commission on Curricula and Committee on Graduate Study here on Dec. 28 and 29. The NASM, organized in 1924, has a total membership of 143 schools. The first work of the Association was to establish standards for the Bachelor of Music and other undergraduate degrees now given by its members. The Association is the only accrediting agency in the American field of music and is recognized as such by the American Council on Education.

Its decision has been reached after six years of deliberation in setting up standards and criteria, and after careful examination and consideration of each school in the Association offering graduate work.

The current report of the Committee lists the following fields in which Master Degrees are to be given: Applied Music (or Performance); Composition, Theory, Musicology, Music Education, Church Music and Psychology of Music.

(*Please turn to page* 21)

Sees U. S. "Neglect" Of Music in War

LAWRENCE TIBBETT

While other countries, notably England and Russia, have utilized the serious musician in their war efforts, the attitude of those in charge in this country seems to be that he is of "no value," Lawrence Tibbett, Metropolitan Opera baritone, declared in Town Hall, New York, on Jan 12, at a symposium on music in the war.

Tibbett illustrated his contention, speaking from his personal experiences. He said that although service men recognize and want the best in music, present regulations bar the serious musician.

The artist was one of several speakers introduced by Olin Downes. Discussing conditions in the last war when he served in the Merchant Marine, Tibbett said that the service men of today are "more appreciative musically," as is shown by their demands for operatic arias "such as the Largo al Factotum, Toreador Song, Prologue from Pagliacci and even the Evening Star which I sang in German, for this is not a war against a language."

"Camp audiences are more honest in their reactions than concert and opera audiences," he went on, "because men trained and ready to face death cannot resort to polite hypocrisies." The growth in music appreciation, he placed at the door of "the exposure of more people to the contagion of fine music" and

(*Please turn to page* 26)

MAYOR LA GUARDIA SIGNS scroll of greetings from service men at New York's Stage Door Canteen to their brothers in arms in Canada. Ellen Ballon, Canadian pianist, had the scroll flown to the home of her late parents, Mr. and Mrs. Samuel Ballon, for the dedication of the place as a recreation centre for service men in the Dominion. Pfc. Joseph Stefco looks on.

Fine Arts Work May Be Retained By Universities

President Dodds of Princeton Voices Need for Educators to Stress Cultural Studies in the War Program

An indication that the war training being provided in the colleges and universities of the country, starting on Feb. 1 may recognize the value of training in music is seen by educators in the recent statement of President Harold W. Dodds, of Princeton University.

The War and Navy Departments are leasing facilities of certain colleges and universities to offer 18 and 19-year old draftees and enlisted men the opportunity to prepare for officers' ratings on completion of specified courses and after examination.

Dr. Dodds, in pledging the university's support to the war effort, insisted that "an important minority will pursue the enduring values of a liberal education." Although he did not amplify his statement, it was pointed out that an important feature of the liberal arts work at Princeton is the Westminster Choir College of Music. This university also has always provided an extensive course in music.

Dr. Dodds pointed out that educational facilities must be available for students excluded from military services and although many elective courses will be dropped, the essential arts work will be continued. With this in mind, he has named a faculty committee to investigate the matter.

Some Students Deferred

Educators point to a directive of the Man Power Commission that students preparing for pre-medical courses and some similar work considered as necessary in the war effort, are to remain in college taking their pre-requisite courses until they are eligible for admission to the specialized schools. Under this directive, colleges are receiving from the draft boards, which have the final say in the matter, requests for certification as to the possibility of their students entering the specialized schools. The draft boards are empowered to grant certain temporary deferments to such "necessary men."

Liberal arts work is recognized by the Navy Department in its educational

(*Please turn to page* 21)

Petrillo May Ease Ban If President "Requests"

WASHINGTON, D. C.—James C. Petrillo on Jan. 12 told a Congressional committee investigating his ban on the making of records that he would lift it immediately, for the duration of the war, if asked by President Roosevelt. "We want more work from the recording companies," he said, but admitted he had not told them what terms he desired.

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January 15, 1943
Sixty-Fourth Year

SCHUMANN'S BIRTH HOUSE
in Zwickau, now the home of a museum devoted to the composer.

MUSIC'S STRIDES SINCE 1843

By DR. PAUL STEFAN

AS THE fateful year 1943 dawns, it is appropriate to consider what gains the tonal art has made in the last century. We shall attempt to give a picture of the time in which music and musicians existed 100 years ago, sketching the world and the fortunes of music of that era, as we see them today.

Europe was only five years distant from the revolutions that were to shake it in 1848. While politically almost everywhere the darkest reaction brooded, there were many people—particularly the new class of great and small industrial and speculative capitalists—for whom things did not go at all badly. *"Enrichissez vous"* ("Enrich yourself") was still regarded as a solution, and this search was pursued with energy.

The rising nationalistic, unified states, such as Germany and Italy, were still missing, as they were also in the Balkans. For this reason Russia had great significance, as had Imperial Austria—the latter still including a part of Italy. But they were on the defensive. Great Britain was powerful and rich. Concerning the United States of America we shall not say much here, as this is familiar ground to the reader.

Two circumstances in France seem to me to have been especially symptomatic of the times. The Paris-Orléans railway was opened and the whole French railway system stood complete on paper in a new official decree. Secondly, with the failure of Victor Hugo's The Burgraves, Romanticism, at least in the theatre, could be pronounced dead. Above all, technical developments were proceeding everywhere with giant strides, spread through ever-new knowledge in the scientific study of nature.

Let us give now a series of significant premieres which distinguished the musical year of 1843. On Jan. 2 in Dresden, Wagner's The Flying Dutchman had its world premiere, only a few weeks after the first performance there of his Rienzi. They were noteworthy successes, and Wagner was soon thereafter engaged at the Dresden Court Theatre as conductor. He began to compose Tannhäuser.

On Jan. 3 the Paris Théâtre des Italiens—the city then had three regular operatic theatres functioning—produced Donizetti's Don Pasquale, which was composed by this maestro, then at the height of his fame, both in and for Paris. The piano quintet of Schumann was heard for the first time in Leipzig on Jan. 8.

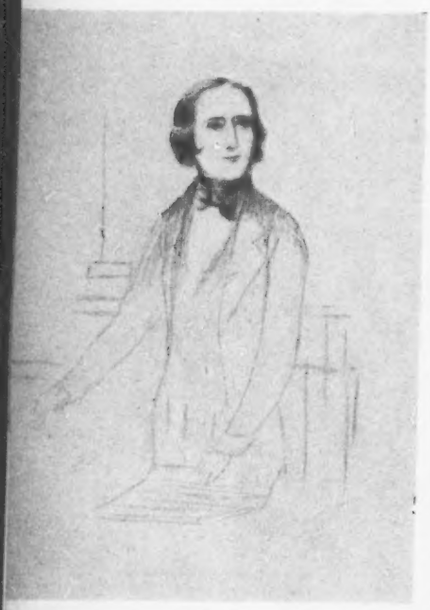
In the United States the Opera at New Orleans gave the American premiere of Donizetti's La Favorita on Feb. 9. Two days later the Scala at Milan premiered Verdi's I Lombardi. Feb. 26 found Rossini's Stabat Mater sung in Boston. On March 6 Donizetti's La Fille du Regiment had its first American hearing at New Orleans. April 3 marked the opening of the famous Leipzig Conservatory, the chief teachers including Mendelssohn, Schumann and Ferdinand David.

The New Orleans Opera, visiting New York, at Niblo's Garden presented Le Domino Noir by Auber on June 17, and on July 3 Hérold's La Pré aux Clercs. Here also the Italian Company on Sept. 15 gave Lucia di Lammermoor, on Sept. 20 Bellini's Norma, and on Oct. 3, Gemma di Vergy, a now utterly unknown opera by Donizetti—all these being American premieres. To the number must be added Marino Falieri by Donizetti, produced at the Park Theatre, New York, on Dec. 15. The famous Norwegian violin virtuoso, Ole Bull, on Nov. 23, also at the Park Theatre, gave his first American concert. (The dates for the American events are those given by E. C. Moore and H. C. Lahee.) On Nov. 27 Balfe's formerly popular opera, The Bohemian Girl, was introduced to London. Schumann's Paradise and the Peri was performed for the first time in Leipzig on Dec. 2.

Melodic History in Making

To these we may add a series of important birth and death dates from the realm of music. On Jan. 11 Francis Scott Key, who wrote the poem of The Star-Spangled Banner in 1814, passed away. Hans Richter, right-hand man for Wagner and famous as a conductor, was born on April 4. Edvard Grieg, the composer, was born on June 15. Ten days later Friedrich Kind, who wrote the text for Weber's Der Freischütz, died.

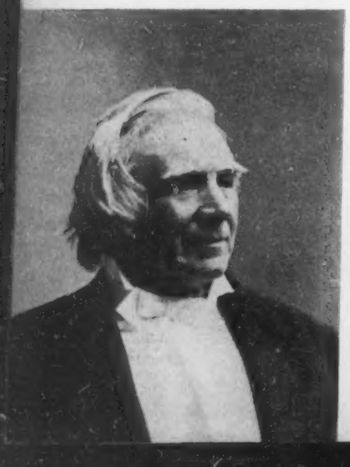
Two great singers also first saw the light of day—Adelina Patti on Feb. 19 and Christine Nilsson on Aug. 20. The birth of the cellist David Popper came on Dec. 9; and other natal days were those of the waltz composer, Joseph



LISZT,
from a pencil sketch by R. Balze.

THE TCHAIKOVSKY FAMILY,
in the early forties. The future composer is standing at extreme left.

OLE BULL, VIOLINIST



GRISI AND LABLACHE

SOME NOTED OPERA SINGERS

MARIA MALIBRAN

GIUDITTA PASTA

FOIBLES OF FAMOUS "ROMANTICS"

THIS COLORFUL résumé of music and musicians prominent in the international world a hundred years ago was especially written for the Musical Courier by Dr. Paul Stefan. It supplements the recent survey of music during the sixty-three year history of the Musical Courier, which was published in the anniversary issue on Dec. 1.

Dr. Stefan, distinguished critic and musicologist, now living in New York, was for many years the editor of Anbruch, leading Viennese publication devoted to modern music. He has published many volumes on music and contributed to periodicals in many countries.

FELIX MENDELSSOHN-BARTHOLDY,
who had just composed the complete score for A Midsummer Night's Dream and opened the Leipzig Conservatory in 1843.

Lanner, on April 14; and on Dec. 25 that of the Director of Prague Conservatory, and musical Czar of that city, F. D. Weber, so fanatical a disciple of Mozart that he even held Beethoven to be a revolutionary.

Let us complete the picture by glancing at what some leading composers were doing in this year. We have already spoken of Wagner. Verdi—continuing the operatic roster—was then between work on I Lombardi and Ernani, the latter produced in 1844. Donizetti, after Don Pasquale, composed Maria di Rohan for Vienna. Meyerbeer, sovereign of the theatre of the day, was at work on the score of his Le Prophète. Halévy, at that time his only rival, had already composed seven operas since La Juive and in 1843 finished his Henry VI. Gounod was then a young man on his Prix de Rome journey in Vienna, where a Mass by him was performed and pleased so well that a Requiem was ordered, also given in that city. He was to compose Faust much later.

VINCENZO BELLINI,
who died in 1835, but with Donizetti still dominated the opera of the day.

Berlioz in 1843 wrote the Carneval Romain Overture and began a concert tour of Germany. Saint-Saëns, just eight years old, was already studying piano and harmony; Moussorgsky, at 4, was receiving piano instruction from his mother. Smetana was serving as piano teacher in the family of one Count Thun; he was 19 years old. Offenbach was not yet active as a composer, but as a cellist, in Paris. Glinka had just (December, 1842) had his Russian and Ludmila performed and was preparing for a long foreign tour, which was to take him to France and Spain.

"Youngsters" of 1843

Among the German musicians of the time, Mendelssohn had opened the Leipzig Conservatory and completed his music for A Midsummer Night's Dream (performed *in toto* at Potsdam on Oct. 2.) Schumann had had two of his best works just produced—of which we have spoken already. Brahms, 10 years old, had begun to learn piano and composition in his native city, Hamburg. In Paris César Franck was composing chamber music, and hesitated to become a piano virtuoso. Johann Strauss the Younger, today almost the only one of that family who is known, his father having been earlier forgotten, was preparing to compose dance music in spite of the parental ban—his debut took place the following year.

Perhaps it is not uninteresting, in this marshalling of a generation of French composers, to arrange a row of them with their birth dates in order: Gounod, 1818; Franck, 1822; Reyer and Lalo, 1823; Saint-Saëns, 1835; Bizet, 1838; Chabrier, 1841, and Massenet, 1842.

Age of Operatic Plenty

Lastly, let us look at a few of the centres of musical life in that day. It was a time of a lamentably large activity in opera theatres; and Vienna had three, four and sometimes more of them. But also in this country there were French, Italian and English-playing opera companies, which let themselves be daunted by nothing. Grand opera of the Meyerbeer variety vied with French opéra-comique and Italian opera—but the Germans also held their heads up proudly and the Russian composers, and soon the Czechs, were to found national schools.

In Paris, Meyerbeer reigned with Halévy, but Auber, Adam, Thomas were also performed; and Boieldieu and Hérold, already dead, had a lively afterlife. Paris was a centre of Italian opera; Mozart, Beethoven, and Weber were cultivated, and Berlioz was sacrificed. The great singers found their paradise in Paris, as in London, which early knew enough to prize Verdi. In the brilliance and splendor of operatic performances these two capitals had scarcely their

(Please turn to following page)

THE OLD PARIS CONSERVATOIRE

BERLIOZ AS A YOUNG MAN

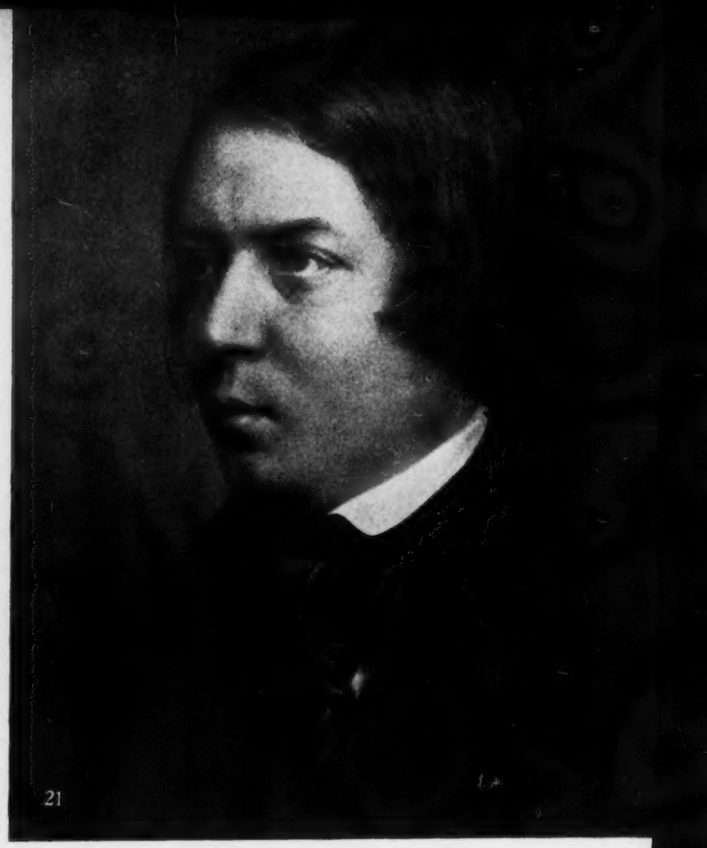
GOUNOD'S BIRTH HOUSE IN PARIS

100 YEARS OF MUSIC

A Romance That Stirred The World

CLARA AND ROBERT SCHUMANN

at the Time of Their Marriage in 1840, Despite Opposition of Her Father, Herr Wieck, to the Match. He was induced to yield only after a court action.



(*Continued from preceding page*)

equals, but Vienna was not far behind them.

Music the Audiences Loved

Berlin had only begun to bestir itself. However, Meyerbeer, in his capacity as Prussian General Music Director, had staged Spohr's opera Faust and his own Les Huguenots there. Liszt and the dancer from Vienna, Fanny Elssler (daughter of Joseph Haydn's man-of-all-work), captivated everyone there also. Berlioz gave concerts, and Schubert's C major Symphony, discovered only four years previously by Schumann, was performed for the first time and found "too long." When the Royal Opera was burned, performances were given in the Schauspielhaus.

Prague had an enormous musical life, which impressed Berlioz. Vienna flocked in crowds to the opera, especially to Italian works. Donizetti was honored as Austrian Chamber Composer (as Mozart had previously been), but the works of Lortzing, then making a furore with his "comic operas", were also liked.

The second season of the Vienna Philharmonic Orchestra (founded in the same year as that of New York) brought a large-scale performance of Beethoven's Ninth Symphony under Nicolai, later composer of the opera Merry Wives of Windsor. Verdi too was performed in Italian at Vienna in 1843.

In Italy, then divided into many small states, there were playing in the summer of 1843 no less than fifty opera theatres, among which there were devoted to the works of Donizetti, 22; Mercadante, 13; Rossini, 7; Bellini, 6; and Verdi, 5—Nabucco and I Lombardi, but the latter work had 67 performances at La Scala alone in the autumn season!

JOHANN STRAUSS

playing his favorite card game, tarock.

In "Little, Old" New York

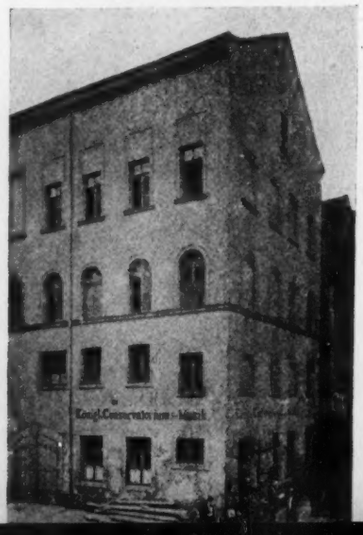
In New York, besides numerous opera performances, three Philharmonic concerts were given, one in February having the mixed program popular at this time: the Eroica, an aria by Bellini, a cello piece by Romberg, Rossini's William Tell Overture, an aria from his Stabat Mater, two sections from the A flat major Concerto by Hummel, the Overture to Der Freischütz . . . The second concert brought Beethoven's Second Symphony and his Septer, Mendelssohn's Midsummer Night's Dream Overture, aria by Spohr, and the Jubel Overture of Weber, The Third in November, included the Seventh Symphony of Beethoven, the Magic Flute Overture and again the Jubel of Weber.

No, it was not a poor time for music. Almost everywhere peace reigned, and prosperity fostered the arts. There were significant composers in the various fields of music. Concert life was beginning to expand, and opera was passing through the last period, perhaps, in which people delighted in the beauty of melodies, costuming and staging, without seeing "problems" everywhere, as they were to do later; and in which singers and dancers were feted with enthusiasm and enabled to live well.

But all that we have recalled is only a part of the interests of the people of that time. How much else at this period and in every other one was being composed, produced, appraised, which lies buried in the pages of forgotten musical publications! When one reads them today, one is immediately sobered. What will people really know, a hundred years from now, of the happenings of 1943?

ANTON RUBINSTEIN AT 13.

OLD LEIPZIG CONSERVATORY.



THE YOUNG GOUNOD,

from a drawing by Ingres.

Metropolitan Opera Artists Step into New Roles As Season Approaches Midpoint

A debut and new impersonations marked the well-attended holiday performances at the Metropolitan Opera. Hertha Glaz joined the company in the role of Amneris. Irra Petina sang Carmen and Jacques Gerard the role of Don Jose for the first time here. A gala event was the concert honoring Marjorie Lawrence's return on Dec. 27, in which leading singers and conductors of the troupe appeared. In Tannhäuser, Arthur Carron stepped into the title role at the last moment when René Maison fell ill. Another program change, owing to indisposition of Bidu Sayao, was the substitution for La Serva Padrona of an act from La Traviata on a double bill with Salome.

Jan Peerce as Edgardo

Donizetti's Lucia had Jan Peerce as tenor hero on Dec. 21, with voice as lyrical and dramatic as the music requires. He is an American who possesses the Italian type of tone quality and the Italian style of temperament in his singing. Consequently he suits Donizetti's demands exceptionally well. Peerce's high register is used with ample power and resiliency. His lovely and feeling vocalism in solo and ensemble gained him many curtain calls.

Lily Pons gave her credible impersonation of Lucia, singing the thrills, roulades and staccati of the Mad Scene with polished coloratura skill.

Leonard Warren's Ashton was sonorous and eloquent. Nicola Moscona (Raimondo) pleased with rotund voice and measured delivery. Alessio De Paolis (Arturo) has been better and steadier vocally on other occasions. Thelma Votipka and John Dudley rounded out the cast. Frank St. Leger conducted the performance with vim and understanding.

Manon Repeated

Sir Thomas Beecham again presided over the restored Manon on Dec. 23 with Bidu Sayao, Charles Kullman, John Brownlee, Norman Cordon and George Cehanovsky among the principals. Frances Greer added another role to her growing repertoire by singing Poussette capably. Sir Thomas gave his accustomed energetic treatment to the score, and the principals proved competent to their assignments.

Jarmila Novotna sang her first Mimi of the season in the third presentation of La Boheme on Dec. 24. It was in this role that her successful Metropolitan debut was made in 1939; and, she again won her audience completely. With the exception of Annamary Dickey, who sang the role of Musetta, the same cast had been heard previously this season. Those participating were Frederick Jagel, Francesco Valentino, Norman Cordon, George Cehanovsky, Salvator Baccaloni, Lodovico Oliviero and Wilfred Engelman. Cesare Sodero conducted.

Hertha Glaz Is New Amneris

Christmas night was gladdened for opera enthusiasts by a vital, glowing performance of Aida sung and played, conducted with all the fancy and fervor inherent in this greatest of all Italian stage works.

There was a new Amneris in Hertha Glaz, previously known in New York as a concert singer and member of the Salzburg Opera Guild. Her voice is agreeable in quality and artistically produced, but it is not the typical voice for Amneris. Volume is lacking, and furthermore the organ is a mezzo-soprano rather than a contralto, the low tones being somewhat deficient in power. Miss Glaz' impersonation had excellent technic, and she suggested all the dignity and vividness of Amneris.

Stella Roman's familiar Aida impressed anew with its fine vocalism and warm emotion. Arthur Carron satisfied with a well sung and ardently acted Rhadames. Lawrence Tibbett was the Amonasro, strikingly characterized dramatically and vocally. Lansing Hatfield achieved some beautifully toned and purposeful singing as the King. Nicola Moscona should have put more drive and ferocity into his enactment of Ramfis. Thelma Votipka made a joy of the lovely music of the Priestess. Wilfred Pelletier's kindling work with the baton was one of the outstanding enjoyments of the evening.

Mozart Draws Throng

At the Saturday matinée, Dec. 26, Mozart's The Magic Flute thronged the house with a delighted and responsive audience. They heard a familiar cast sing and act gaily, romantically, dramatically, comically, and Bruno Walter conduct in musically masterful fashion.

Charles Kullman once more was a pleasure to the ear and eye as Tamino. Josephine Antoine functioned at her best as Queen of the Night. Jarmila Novotna (Famina), Lillian Raymondi (Papagena), Ezio Pinza (Sarastro), John Brownlee (Papageno), Norman Cordon (High Priest) and John Garris (Monastatos) rounded out a contingent that entered fully into the spirit of the whimsical story and of Mozart's immortal music.

Another representation of La Traviata at night again enlisted Licia Albanese, Jan Peerce and Leonard Warren as principals, with Cesare Sodero conducting.

FREDERICK JAGEL RECEIVES THANKS OF JARMILA NOVOTNA

for his "pinch hitting" twice in one week. Mr. Jagel, at two hours' notice, substituted for René Maison in Salome at the Metropolitan and the next night sang in Berlioz' Damnation of Faust with Mme. Novotna, Ezio Pinza and the New York Philharmonic-Symphony Society.

Marjorie Lawrence Honored at Gala Concert

An unusual concert was given at the Metropolitan on Dec. 27, honoring the return of Marjorie Lawrence. Some of the company's leading artists appeared in a gala bill which included opera excerpts in costume. Miss Lawrence herself sang in one of these, the Venusberg scene from Tannhäuser. Lauritz Melchior was the Tannhäuser. The soprano gave the scene with brilliant tones and powerful emotional evocation, and Mr. Melchior seconded her with fine artistry, the orchestra being conducted by Eric Leinsdorf. At the close there was an ovation lasting many minutes, and Edward Johnson, and various members of the company joined the artists in felicitating the soprano, who had performed from the couch in Venus' Grotto. Meanwhile the applauding audience stood in her honor, and there were cheers. She sings the same role in its entirety at the Jan. 21 performance.

The concert began with Nicolai's Merry Wives of Windsor overture and the St. Sulpice scene from Manon, conducted with fine animation by Sir Thomas Beecham. Artists in the latter costumed excerpt were Jarmila Novotna, Charles Kullman, and Norman Cordon, all effective in their roles. After the Tannhäuser scene, closing the first half, the latter portion brought a scene from Magic Flute, conducted by Bruno Walter, with Lillian Raymondi and John Brownlee as Papagena and Papageno, much applauded for their merry duet in operatic dress. Ezio Pinza sang superbly La Calunnia from Barber of Seville and Lily Pons did Caro Nome from Rigoletto brilliantly. The second act of La Traviata was sung by Licia Albanese, James Melton and Lawrence Tibbett, with Sodero directing. Other conductors who appeared were George Szell, Paul Breisach and Frank St. Leger.

Traviata Substituted

Illness struck the Metropolitan on Dec. 28. The dual bill of Salome and La Serva Padrona was scheduled for its second hearing. Because of the illness of Bidu Sayao, the second act of La Traviata was substituted with Licia Albanese, Mona Paulee, James Melton, and Leonard Warren.

Lily Djanel sang the title role in the Strauss score although ill, and in spite of her physician's orders. Mme. Djanel subsequently had to withdraw for several days because of her illness. René Maison sang Herod and George Cehanovsky the Cappadocian. Otherwise the cast was the same as for the first hearing. George Szell again conducted Salome ably. Cesare Sodero was on the podium for the Verdi.

Vissi d'Arte with Moore

Grace Moore, in marvelous vocal form this season, gave as fine a performance of the Vissi d'Arte aria at the Tosca of Dec. 30 as the present reviewer has heard at the Metropolitan. She imbued her singing with lovely tone and deep feeling. In the rest of the opera, too, she gave the music with mastery and taste. She was costumed effectively, but it still remains for her to perfect the dramatic end of the role, to strengthen and intensify the impersonation.

Frederick Jagel, as Cavaradossi, as usual put fervor and euphony into his measures. Lawrence Tibbett repeated his convincing version of Scarpia, even though it emphasizes craftiness rather than the last work in aristocratic polish. He sang admirably, with restrained use of tone and flawless phrasing. Louis D'Angelo gave an artistically drawn enactment of the Sacristan. Cesare Sodero and his orchestra lent stylistic support.

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EZIO PINZA AS DON GIOVANNI.

The music and antics of Figaro in the season's first performance of The Barber of Seville were deftly set forth by John Brownlee on New Year's Eve. He brought well-purposed singing and smooth comedy to his conception of the role.

Josephine Antoine, a late substitute for a soprano on the sick list, made a becomingly pert figure and personality of Rosina and was in ideal form with her florid vocalism. She used David's Charmant Oiseau as the interpolated number in the Lesson Scene.

Bruno Landi, well cast as Almaviva, provided tenor *lirico* art of a most amiable kind. Baccaloni's Doctor Bartolo is one of the outstanding operatic characterizations of our day. Better still, his drollery never interferes with his unfailingly fine delivery of the music. Mark Harrell had not much to do as Fiorello but did it skillfully and altogether agreeably as to quality of voice. Norman Cordon's Don Basilio is decidedly low comedy but high in humorous effect. He garnered continuous laughs, and that is what the librettist and composer intended. The same remarks may be applied to the Berta of Irra Petina.

Some pedestrian playing and quite a few technical slips came from the orchestra under Frank St. Leger.

Petina as Carmen

Substituting for the ill Lily Djanel, Irra Petina sang her first Metropolitan Carmen on Jan. 1. She had appeared in this role during the autumn season in San Francisco. A master of character parts, Miss Petina gave an interesting if not orthodox interpretation of the cigarette girl, stressing the animated and hoydenish aspects of her nature. Her warm and rich voice was a distinct asset, if she did not always observe the Gallic traditions in her singing.

Jacques Gerard, in his first Don Jose at the Metropolitan, gave a romantic delineation and vocally was most efficient in the part. Escamillo was again sung resonantly and with sturdy effect by Leonard Warren. Licia Albanese reappeared as Micaela, with the same success as previously. Frances Greer, one of this season's new American singers, did the role of Frasquita acceptably. Sir Thomas Beecham conducted with his usual esprit and energy.

Melchior Sings Season's First Lohengrin

Lohengrin had its seasonal premiere at the Jan. 2 matinee with Lauritz Melchior, in splendid vocal form, as the White Knight. Singing expressively and

(*Please turn to following page*)

CLEVELAND: Loss of Rodzinski to New York Moves City to Laud His Labors

CLEVELAND, O.—Two weeks after Dr. Artur Rodzinski's return from his 4 weeks' highly successful engagement with the New York Philharmonic Orchestra, the news of his acceptance of that organization's permanent conductorship burst like a bombshell here. Cleveland music-lovers feel that Dr. Rodzinski is eminently qualified to succeed to this most important musical post. His loss will be keenly deplored by this city, whose musical life he has enriched and impregnated beyond measure through his forceful personality, his high musical ideals and musicianship.

Disregarding Babbits and conservatives, Dr. Rodzinski had the courage to carry through a music program here quite unprecedented in a provincial city with a young orchestra, only fifteen years of age at the time. He produced more than twenty operas, such as Tristan, Meistersinger, Walküre, Rosenkavalier, Elektra, Otello and the like; brought Shostakovitch's unknown opera Lady Macbeth of Mzensk to hearing, taking the entire cast and orchestra to New York for a sensational performance, and made musical history in other ways too many to mention.

Goossens Score Heard

The first soloist of the season with the orchestra, Dr. Rodzinski again wielding the baton, was Cleveland's eminent oboist, Philip Kirchner, who introduced the concerto for that delicate instrument by Eugene Goossens. An intriguing work, deft and skillful in its design, it was projected with consummate artistry by Mr. Kirchner. Another first on the program was a clever piece by Paul Creston, entitled A Rumor; a witty theme à la Shostakovitch is first heard in the chatting woodwinds, gradually gaining momentum and volume until it builds up to a climax in fugal style with impressive orchestration. Weber's Freischütz Overture and a magnificent leading of the Brahms First Symphony elicited cheers from the audience.

Garbousova Soloist

Christmas night brought lovely Raya Garbousova and her enchanting cello to the stage of Severance Hall. Her choice was the Boccherini Concerto and the Tchaikovsky Variations on a Rococo Theme. She scored a brilliant success. The rest of the program was light in accordance with the holiday capacity of the audience—a Suite for string orchestra based on harpsichord sonatas of Scarlatti arranged by Harold Byrns, and Jerome Kern's specially arranged Show Boat Scenario for orchestra.

Ballet Theatre Appears

As a delightful novelty, the Ballet Theatre, taking the place of the annual visit by the Monte Carlo Ballet, appeared successfully here, with the Cleveland Orchestra performing the musical portion in the pit under the able direction of Anatal Dorati and Moise Zlatin, the new assistant coductor. Familiar favorites were vociferously acclaimed by four near-capacity audiences. New to Cleveland were Pillar of Fire, Bluebeard, Peter and the Wolf, Aleko, Three Virgins and the Devil.

The first of two pairs of symphony concerts under the baton of Rudolph Ringwall during Dr. Rodzinski's engagement with the New York Philharmonic, consisted of Beethoven's Leonore Overture No. 2 and Seventh Symphony, a revival of Loeffler's A Pagan Poem. Ravel's stirring Bolero, concluded the program. Two Cleveland composers were featured at the last Twilight Sunday concert, with Herbert Elwell's ingratiating Introduction and Allegro, and Arthur Shepherd's orchestration of Bach's E major Gavotte. Capacity audiences are the rule at these concerts.

Meanwhile, too, the Cleveland Orchestra's recent all-Tchaikovsky program presented concertmaster, Tossy Spivakovsky, in a brilliant reading of the violin concerto. He took his audience by storm with his technical supremacy, musicianship and tone. Enthusiasm mounted until an encore was forthcoming at the Saturday night concert. The Romeo and Juliet Fantasia-Overture and the Pathetique Symphony in Rodzinski's stirring interpretation completed this satisfying program.

Cleveland Orchestra, Singers Club Mark Birthdays

During the period while Artur Rodzinski was in New York, a 25th anniversary series here was led by Nikolai Sokoloff, who organized the Cleveland Orchestra and was its music director for fifteen years. Four concerts were presented in as many days, including the regular symphony pair, one nationwide broadcast and a Sunday Twilight concert. Beethoven's Eroica and Strauss' Don Juan were the major offerings; two novelties to the repertoire found favor; Ernest Bloch's Winter-Spring, and the Holst St. Paul's suite for string orchestra, in which a solo passage was superbly played by Concertmaster Spivakovsky. Dr. Sokoloff was warmly greeted by orchestra and audience.

Rudolph Ringwall conducted the previous concert, which was to have had Ruth Posselt as soloist. Illness prevented her appearance, and Eunice Podis, the Cleveland pianist, who four days before had been soloist on the Saturday afternoon broadcast in the Grieg Piano Concerto, was recruited to perform the Tchaikovsky B flat minor at the regular pair with dash and brilliance.

Koussevitzky and his Bostonians, appearing in the Cleveland Concert Course, found Music Hall filled to capacity; the audience was thrilled. Perfection was the keynote of the program, which consisted of a Corelli suite for strings; Prokofieff's Lieut. Kijé suite, that from Ravel's Daphnis and Chloe (second series) and Tchaikowsky's Fourth, read in glamorous style.

The Singers Club started its 50th season, with a concert dedicated to the only charter member, Homer B. Hatch, composer, still actively participating. One of his latest compositions, A Little Peach, was included. Under its new conductor, George F. Strickling, the group performed an interesting program efficiently. Boris Goldovsky, former conductor, returned from Boston as piano soloist and was enthusiastically received.

The first in the all-star series on Sunday afternoon lured 7,000 listeners to Public Auditorium to hear Marian Anderson, who sang magnificently. A capacity house greeted Artur Rubinstein, the second attraction in Mrs. Emil Brudno's Concert Course. The artist was in superb form.

ROSE H. WIDDER.

W. Colston Leigh Gives First List

W. Colston Leigh, of the Leigh Bureau, announces the following artists: Grace Moore, soprano; Alexander Kipnis, basso; Conrad Thibault, baritone; Richard Bonelli, baritone; Bronislaw Huberman, violinist; Felix Salmond, cellist; Elsie Houston, Brazilian soprano; Alec Templeton, pianist; Margaret Speaks, soprano, and Angna Enters, dance-mime.

Mr. Leigh will announce the names of other artists under his management later.

METROPOLITAN OPERA

(Continued from preceding page)

in lyric vein, the Danish tenor gave a stirring performance. Astrid Varnay's Elsa was somewhat unevenly sung although vocally satisfying. Sved's Telramund and Thorborg's Ortrud, were telling impersonations. Leinsdorf's conducting was his best of the season thus far.

Pons Again Regimental Toast

The second production of Daughter of the Regiment brought a familiar cast on Jan. 2. Lily Pons again was Marie with Raoul Jobin as Tonio and Salvatore Baccaloni as Sulspice. Frank St. Leger conducted. Others in the cast were Irra Petina, Maria Savage, Louis D'Angelo, Wilfred Engelman, Lodovico Oliviero, Allan Wayne and William Fisher.

Figaro Opens Seventh Week

Bruno Walter again conducted Mozart's Marriage of Figaro which opened the seventh week on Jan. 4. Licia Albanese replaced the lil Bidu Sayao as Susanna. Otherwise the cast remained as at the first hearing and included John Brownlee, Eleanor Steber, Jarmila Novotna, Ezio Pinza, Irra Petina, Salvatore Baccaloni, Maria Farell, John Garris, Louis D'Angelo, Alessio De Paolis and Lillian Raymondi.

Szell Leads Tannhäuser

George Szell's outstanding qualities as an operatic conductor came to light again at the Jan. 7 performance of Tannhäuser, when he made the orchestral score into glowing life and kept his players in perfect accord with the activities on the stage.

A late substitution in the title part had to be made when the announced René Maison fell ill, and Arthur Carron took his role, which he did with unusual success. His voice suited the music well and he had impressive command of the expansive style required for the delivery. His acting, too, was in the recognized Wagnerian tradition.

Astrid Varnay, a youthful and believable Elisabeth, furnished much lovely vocalism intelligently applied. Karin Branzell, as before, made Venus a full-toned and deeply felt creation. Alexander Kipnis repeated his benign and beautifully sung Landgraf. Herbert Janssen was the sturdy Wolfram.

Photo by De Spina

Metropolitan Opera Names 2 to Board of Directors

Dr. Carleton Sprague Smith and Morton Baum have been elected to the Board of Directors of the Metropolitan Opera Association. According to George A. Sloan, president, they will serve as additional representatives of the general public. Their election brings the total board membership to 31.

Indefinite leaves have been granted to Lt. Col. Cornelius V. Whitney, USAAF, Lt. Col. Charles Spofford, USA, both overseas; Comm. Lewis L. Strauss, USNR and Lt. Lauder Greenway, USNR.

Mr. Sloan said that the election of Dr. Smith and Mr. Baum "will bring further guidance, both artistically and practically" to the Board. Dr. Smith, head of the music department at the New York Public Library, is a graduate of Harvard and received his Ph.D. from the University of Vienna. He was music critic of the Boston Transcript when appointed, in 1931, to the library post. At that time he also became a member of the Columbia University faculty. A past president of the American Library Association and American Musicology Society, he also served as chairman of the music committee under the Coordinator of Commercial and Cultural Relations between the American republics in 1940 and 1941.

Mr. Baum, an attorney, authored the New York City sales tax while a member of the Board of Aldermen. The tax went for unemployment relief. He heads the city's legal bureau for the collection of taxes and last year was appointed on a committee to study New York's finances.

Mr. Sloan said that the Metropolitan's goal is "to become self-supporting." He praised General Manager Edward Johnson and the staff and artists of the company for an "unusually brilliant season" and stated that attendance this year is "well in advance of last season with 20,000 more people having been accommodated including officers and enlisted men from all branches of the service at every performance."

According to Mr. Sloan this indicates "that the reduction in the price of seats has given opportunities to a new public to hear the many outstanding performances of this season."

KURT BAUM,

tenor of the Metropolitan Opera, sang the role of Don Alvaro for the first time in New York in the revival of Verdi's La Forza del Destino on Jan. 9. The performance, which presented Zinka Milanov, Lawrence Tibbett, Ezio Pinza, Irra Petina and Salvatore Baccaloni in other leading roles, under Bruno Walter's direction, will be reviewed in the next issue.

Double Bill in Brooklyn

Alfredo Salmaggi, artistic director of the popular operas given at the Brooklyn Academy, presented the double bill of Cavalleria Rusticana and Pagliacci on Dec. 26. The capacity audience was enthusiastic about the generally excellent performance and was especially cordial to Emerson Buckley, the conductor, who kept everything moving smoothly. The artists who took part were Herva Nelli, Vivian Bauer, Mario Palermo, Stephan Ballarini and Maria Pasca in Cavalleria, Virginia Ramos, Frederick Schweppe, Ballarini, Vincenzo Mattina and Costante Servino in Pagliacci. Mr. Ballarini was warmly recalled for his splendid singing of the Prologue.

M. N.

RADIO: Solo Artists to Be Presented in New Orchestral Series under Frank Black

A new musical series which will present leading artists with orchestra, is announced. "Frank Black Presents" will be heard on Friday evenings, on NBC at 10:30 P.M., EWT, starting Feb. 5. The new series will have Frank Black and the NBC Symphony Orchestra, with an outstanding artist as featured soloist with the orchestra.

On Feb. 5, Mischa Mischakoff, concert violinist, and concertmaster of the NBC Symphony Orchestra, will be guest soloist in the Concerto in E minor, by Jules Conus. On Feb. 12 the soloist will be Ania Dorfmann, pianist. Program details will be announced.

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Tourel and Pease Chosen for New CBS Series

Jennie Tourel and James Pease have been chosen for a new series over CBS with the Columbia Concert Orchestra, Howard Barlow conducting. The series, which started on Jan. 11, is given on Monday afternoons.

Both Miss Tourel and Mr. Pease participated in the Songs of the Centuries programs last year. These were designed to give gifted young singers an opportunity to be heard over the air. Miss Tourel has been heard with the Paris Opera Comique, at the Metropolitan Opera and with orchestras in this country. Mr. Pease, who appeared last summer at the Berkshire Festival, formerly sang with the Philadelphia Opera Company.

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Piston on WQXR

In the third of its regular series, The Composer and His Music, WQXR will present Walter Piston on Sunday afternoon, Jan. 17. His Suite for oboe and piano and Sonata for violin and piano will be heard.

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Wallenstein Premieres Scores

Alfred Wallenstein on Jan. 17 over WOR gives the first performance of Samuel Barber's Serenade; on Jan. 21 he premieres Two Jamaican Pieces by Benjamin.

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Radio Jottings

Nora Hellen, soprano, sang Cherubini's Ave Maria and Perte Io treme from Fra Diavolo on the Dec. 28 broadcast of New York University. Miss Hellen, heard in a recent New York recital, will again broadcast on this program in March.

DONALD DICKSON

MARIAN ANDERSON

will present a program of listeners' favorites on the Telephone Hour's "Great Artist Series" when she returns for her third appearance Jan. 18 over the entire NBC Network. Miss Anderson will be accompanied by Donald Voorhees and the Bell Telephone Orchestra.

Andor Foldes, composer-pianist, gave the first New York performance of Aaron Copland's Piano Sonata over WQXR on Dec. 26. Mr. Foldes' Four Pieces for Strings were played recently by Alfred Wallenstein's Orchestra over WOR.

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Stanley Bate's Sonatina No. 4 was played by Vera Brodsky over WABC on Sunday, Jan. 3. The Sonatina, recently composed, is one of a set of six and is dedicated to Miss Brodsky, who gave the first performance. Mr. Bate has written these piano works and Symphony No. 3 during his year as a Guggenheim Fellow.

Hyman Goodman, violinist, formerly of Toronto and now concertmaster with the RCAF Orchestra in Ottawa, appeared on the Major Bowes program as a representative of the Canadian Artists who have joined the Air Force. He was heard Dec. 31 over WABC.

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Pierre Luboschutz and Genia Nemenoff, duo-pianists, who were heard in an all-Brahms program playing the Liebeslieder Waltzes under the direction of Arturo Toscanini, began their cross-continent concert tour in January. Just before leaving they had the pleasure of playing privately the Two Piano Concerto which Bohuslav Martinu has written for and dedicated to them. The duo-pianists will be heard with the Chicago, St. Louis, Cincinnati and El Paso Symphonies this season.

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Victor Miller, composer-conductor, has been nominated by Eddy Brown, WQXR's music director, "a candidate for the Pulitzer Prize in American music." On Jan. 11, Mr. Brown conducted Miller's Manhattan Panorama, a piano concerto, over the station.

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Thomas L. Thomas, baritone, has acquired a 53-acre dairy farm with 20 cows, in New Jersey.

Bremerton, Wash., Orchestra Opens Recreation Centre

BREMERTON, WASH.—The new Civic Recreation Centre, seating 2,200, was dedicated at a concert by the Bremerton Symphonic Orchestra of 60 players which inaugurated symphonic music here. Ernest Fitzsimmons conducted the ensemble which had Pvt. Salvator Casalie as concertmaster, Lieut. Comm. Berry and Ensign Margaret Noteware, a Navy nurse in the cello section and ten others in the armed forces among the personnel. Donald Gardner, U.S.N., clarinetist, was soloist at the second concert.

The concerts are given free and are made possible by the Bremerton Symphonic Associates, a group of 350 individuals and business firms. Mrs. O. Gunnar Erickson is president and Mrs. Otto Voll membership chairman.

N. Y. Philharmonic Plays at Mitchel Field

MITCHEL FIELD, L. I.—An audience of about 1,200, mostly members of the Army Air Force, heard the New York Philharmonic-Symphony Society in the larger of the two theatres here on Dec. 29. It was the third concert given for service men by the ensemble under the auspices of the USO.

Dimitri Mitropoulos conducted Elgar's Pomp and Circumstance, Tchaikovsky's 1812 Overture and Mendelssohn's Scotch Symphony to a carefully attentive audience which called for an encore. This was the air corps' own song, which had to be repeated as the service men joined in singing it under Mitropoulos' direction.

Col. Douglas Johnston, at the conclusion of the program, thanked the orchestra and conductor for their visit.

Donald Dickson Joins Albert Morini Artists

Albert Morini has announced the exclusive management of the musical activities of Donald Dickson, American baritone. Mr. Dickson for two years was featured on one of the most popular radio programs. After discontinuing this activity, he toured for three years in concert and as assisting artist with orchestras.

Mr. Morini is now booking Mr. Dickson for an extensive tour of the United States and Canada during the 1943-44 season.

Lily Djanel to Sing Carmen with Cast of Soldiers

Lily Djanel will sing the title role in a tabloid version of Carmen, with Licia Albanese as Micaela and soldiers from Fort Hancock, N. J., in the male parts, on Jan. 19 at the Waldorf-Astoria, New York, under the sponsorship of the Metropolitan Opera Guild.

Corp. John Harrold, of the 245th Coast Artillery and musical director at the fort, will sing Don Jose, with Pvt. Carl Denny as Escamillo. Special scenery has been designed by Richard Rychtarik of the Metropolitan Opera. Dr. Herbert Graf will direct the production. A chorus of 35 from the 810th Signal Corps, and the 52nd Coast Artillery Band, directed by Wilfred Pelletier, will participate as will a ballet corps from the Lola Bravo dancers and Mrs. Florence Fair, who will be narrator.

Proceeds will go to the United Forces Opera Fund, through which tickets to Metropolitan performances are distributed free to officers and non-commissioned men.

3 Soldiers Aid Church Fund

PINE CAMP, N. Y.—Pvt. Lloyd Harris, bass, Pvt. Elliot Magaziner, violinist; and Pvt. Charles Gould, pianist, were soloists at a concert on Dec. 14 at Watertown, N. Y., in a concert at the First Presbyterian Church to aid the church building fund.

Pvt. Harris was for eight years a member of the San Carlo Opera Company and also sang with the National Opera in Mexico City. He toured for a time in The Student Prince. Pvt. Magaziner was a member of the Ballet Theatre and Ballet Russe orchestras and first violinist of the Metropolitan String Quartet. Pvt. Gould, a graduate of the Juilliard School, was a bassoonist with the Boston "Pops" Orchestra.

Roudebush Plays for Opera on Tour

PFC Everett Roudebush, now stationed at Fort Riley, Kan., was granted leave to join the Charles Wagner Company of The Barber of Seville for one performance at Emporia, Kan. For the past two seasons Private Roudebush was assistant conductor and pianist of the company.

Grace Moore to Star in New Belle Helene

Grace Moore has been engaged by Russel Lewis to appear in a new version of Offenbach's La Belle Helene. The score is being reorchestrated by Darius Milhaud and a new book and lyrics have been prepared by Edward Eager in collaboration with Alfred Drake. Efrem Kurtz has been engaged as conductor with Isaac Van Grove as assistant and choral director.

Although casting will begin March 1, New York will not hear the production until May. Arrangements have been made so the presentation will not interfere with Miss Moore's radio and concert engagements.

Reading Season Presents Orchestras and Opera

READING, PENNA.—Under Ormandy, the Philadelphia Orchestra packed Rajah Theatre for the first of the season's Haage Concert series. The ensemble's annual Reading visit won its usual ovational success. With Sylvan Levin conducting, the Philadelphia Opera Company presented a crowded Rajah Theatre with a sprightly performance of Figaro, Emma Beldan, Howard Vanderberg, Sylvia Moyer, Robert Brink, and Margeret Spencer in the leading roles.

The Reading Symphony began its 1942-43 season with Saul Caston again conducting. With Elsa Hilger as cello soloist, and orchestral works by Beethoven, Wagner and Chabrier to regale them, listeners were well repaid. Dec. 8 the Rajah again rang to enthusiastic applause as Fred Cardin led members of the Reading Civic Opera Society in a commendable performance of Friml's Katinka.

H. D. S.

Carroll Glenn to Be Soloist with New Friends of Music

Carroll Glenn, young American violinist, now on a coast-to-coast tour of the United States and Canada, will make her first New York concert appearance of the season on Jan. 17, as a soloist with the New Friends of Music at Town Hall.

BUY WAR BONDS AND STAMPS

N. Y. Concerts: Conductors in Friendly Rivalry Win Audiences

Despite the annual falling-off of concerts in the weeks immediately before and after the holidays, there was considerable activity in the orchestral field in New York. A number of noted conductors appeared, and there was a degree of novelty in the programs offered. Dimitri Mitropoulos occupied the guest baton post with the New York Philharmonic Orchestra, and made a particular impression when he appeared also as piano soloist in a Prokofieff concerto. He offered the Vaughan Williams Symphony, Roy Harris' Folk Song Symphony in a new version and Tansman's Polish Rhapsody as novelties. Jose Iturbi and Claudio Arrau were feted soloists under his baton.

Toscanini led the NBC Symphony in another concert of his Brahms series. Gregor Fittelberg conducted the New York City Symphony Orchestra with Albert Spalding assisting. The Philadelphia Orchestra, under Ormandy, had Rudolf Serkin as a brilliant soloist. Virgil Thomson conducted a work of his as guest with this ensemble.

Iturbi with Philharmonic

Christmas Day at Carnegie Hall saw a program of lighter sort dispensed by Dimitri Mitropoulos, guest leader, who also made a spoken plea for the purchase of War Bonds. The concert opened with Bach's D major Suite, followed by Brahms' third symphony, the latter having a colorful and glowing, if somewhat free and unorthodox interpretation. After the intermission Jose Iturbi appeared as soloist in his new Fantasy for piano and orchestra,, a work of pungent Spanish coloring, with contrasting slow middle section. The score gave Mr. Iturbi a fine chance for virtuosic effect, and the public undoubtedly liked the brilliance of its writing. The composer-pianist had a strong ovation. Mr. Iturbi showed his versatility also in playing the piano part in Gershwin's Rhapsody in Blue, given for the first time by this orchestra. The conductor shared recalls with the soloist.

Mendelssohn and Mitropoulos

Mitropoulos gave an ingratiating reading of Mendelssohn's Scotch Symphony with the Philharmonic Orchestra at Carnegie Hall on Sunday afternoon, Dec. 27. The lines of phrasing were expertly drawn and the exquisite tone shadings of the players showed the taste and versatility of the conductor.

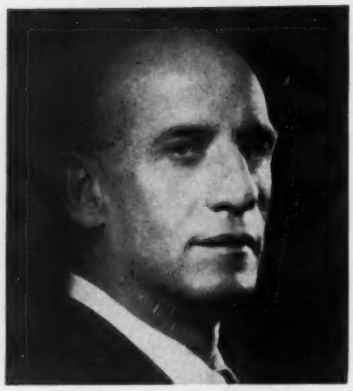
The rest of the program was again given over to Iturbi, his colorful new Fantasy and Gershwin's Rhapsody In Blue, all reviewed elsewhere in this department.

The Magic of Toscanini

At the NBC Orchestra broadcast concert of Dec. 27 the invited audience filled Studio 8H in Rockefeller Center and heard the continuation of the Brahms series being conducted currently by Toscanini. The numbers performed were the A major Serenade and the Liebeslieder Waltzes.

In this altogether charming program, Toscanini's magic shone with endearing appeal. He gave us a veritable bath of beauty. The Serenade never has sounded more gently gracious, and the Liebeslieder completely warmed the cockles of one's heart. The Maestro of course was applauded and cheered to the echo, but he justly waved the ovation toward his orchestra, which played magnificently.

The Liebeslieder (composed as a piano duet with voices) had sixteen singers and that sterling keyboard couple, Luboshutz and Nemenoff. The vocal measures were sung atmospherically by the small chorus, and the piano parts registered through full musical *rapport*, flawless execution and sensitive use of tone.



DIMITRI MITROPOULOS,
appearing as guest conductor of the New York Philharmonic-Symphony, stirred listeners by simultaneously playing the solo part and conducting Prokofieff's Third Piano Concerto.

Fittelberg with City Symphony

Gregor Fittelberg, who has conducted the Ballet Russe de Monte Carlo and NBC Symphony, made his formal bow as conductor of a symphony ensemble in a New York concert hall when he led the N. Y. City Symphony in Carnegie Hall on Dec. 27. Albert Spalding was heard in a lyric and refined reading of the Brahms violin concerto. Mr. Fittelberg gave able support in this and a personalized offering of Tchaikovsky's Pathetique Symphony.

Symphonic School Children

Roy Harris' early Folk Song Symphony, since re-written, was led by Mitropoulos at the Dec. 31 Carnegie Hall concert of the Philharmonic Orchestra. The work has choral parts which were sung by combined groups from the Washington Irving and Boys' High Schools of New York. Their training has been done by Anna Hoffman and Mrs. Ethel F. Bernstein with Peter J. Wilhowsky as ultimate leader and Dr. George Gartlan as general musical supervisor.

The youngsters sang with impressive correctness and spirit as well as excellent intonation.

Harris' opus in seven movements treats American folk material in free style and does not adhere slavishly to the traditional form of the symphony. The attractive tunes are enriched with wide variety of rhythm and harmony and the colorful orchestration always at Harris' easy command. The listeners left no doubt of their strong liking for this fresh, indigenous composition, written as Harris explains, to further cultural relations among our scholastic institutions and to remind young and older Americans of their country's rich balladic inheritance.

GREGOR FITTELBERG
conducted the New York City Symphony Orchestra, with Albert Spalding as soloist, in the Brahms Violin Concerto.

Gluck's Alceste Overture and Schönberg's Verklärte Nacht were the other items on the program. Mitropoulos' fertile imagination, kindling feeling and virtuoso handling of the orchestra call for highest admiration. He is one of those few conductors able to inspire an orchestra as wholly as an audience.

Arrau At His Best

Sunday's matinée of the Philharmonic Orchestra, Carnegie Hall, Jan. 3, under Mitropoulos, offered material heard also at the concerts of Dec. 31 and Jan. 2, with Gluck's Alceste Overture, Schönberg's Verklärte Nacht, Tansman's Polish Rhapsody and Beethoven's G major Concerto for piano with Claudio Arrau as soloist.

The Arrau interpretation and playing was a sheer delight. He conceives these Beethoven pages not as a stern classic to be "read" with awesome reverence, but as a lovely, lyrical, bubbling piece of writing full of human and highly personalized expression. So presented it is perhaps the most compelling work ever composed by Beethoven for the piano. Arrau's songful tone, fastidious phrasing, purling passages and superb management of dynamics and pedalling won his hearers completely and they celebrated him resoundingly.

Tansman's Rhapsody has war implications but he tonalizes them with far less tragedy than one finds in Shostakovitch's Seventh. In fact, the Pole's music is gentle by comparison, and flavored with soothing melody, dance rhythms and his typical harmonies, sometimes tart, more often sweet. The composition is neatly orchestrated and made a most favorable impression.

Philadelphians with Serkin

Brilliant performances and a fine program made the concert by the Philadelphia Orchestra in Carnegie Hall on Jan. 5 an outstanding one. It opened with Eugene Ormany conducting his own arrangement of a Sinfonia in D major for double orchestra by J. C. Bach, a work of notable melodic charm and deft development. Rudolf Serkin, as the impassioned and inspired soloist in the Piano Concerto in G major, No. 4, of Beethoven, gave a reading of high intellectual probity and artistic perfection. The reading of the two final movements in particular were consummate, and earned a long ovation for performer and conductor. In the second half, Virgil Thomson appeared as guest conductor of his suite for orchestra, The Plow That Broke the Plains, taken from his music for a government documentary film of a few years ago. The six sections picture prosperity and later desolation in the cattle country that became a "dust bowl." Especially engaging was one which used frontier ballads, while another depicted the giddy effects of inflation *via* blues. Clearly scored, and conducted with easy effectiveness, the music earned several recalls for the critic-composer. The concert closed with Mr. Ormandy's reading of three sections from Stravinsky's Petrouchka suite.

Mitropoulos as Pianist

Dimitri Mitropoulos may be credited with the outstanding *tour de force* of the season thus far, when on Jan. 6 at the Philharmonic concert at Carnegie Hall, conducting from the keyboard, he played the third concerto by Prokofieff. Considering that the piano part is one of great difficulty, and that the scoring calls not merely for a full but a super orchestra, the results were amazing.

It was more than a stunt. The soloist displayed remarkable force and power, and made every moment of the concerto exciting. The work itself is a vibrant, dissonant assortment of rhythmic complexities, with two lush themes that are rather out of place in view of what surrounds them. Evidently the product of a young man, it equally is that of one who knew his piano and how to write for it. Mitropoulos was master of its intricacies. Though his tone was percussive, that was in keeping with the music.

Also on the program were Haydn's Military Symphony, played in an exaggerated and un-Haydnesque manner, and the Fourth Symphony in F minor by Vaughan Williams. The latter is a powerful and impressive work, brilliantly scored. First performed in 1935, it bids fair to remain in the repertoire.

Czech Concert

The Symphonietta of the American Czechoslovak Orchestral Society, Frederick Dvonch, conductor, presented its third concert before an audience of 1000 Sunday Dec. 13 at the Julia Richman High School. The featured work was the Vivaldi Concerto in A minor for four pianos, the soloists being Alexander Borovsky, Artur Balsam, Rudolf Firkusny and Mieczyslav Horzowski. Josef Suk's Serenade for Strings and Bartok's Roumanian Folk Dances made up the rest of the program. Mr. Dvonch proved capable, and sympathetic in his accompaniment to the distinguished artists who gave a splendid performance of the Vivaldi, and in the purely orchestral part of the program evidenced gifts of musicality and direction.

Artists Honor Rosenthal

In celebration of his eightieth birthday on Dec. 18, friends and admirers of Moriz Rosenthal arranged a testimonial concert in his honor at Hunter College Hall. The auditorium held a large audience and, when the venerable pianist was escorted to his seat before the program began, the assemblage rose and gave him a tribute of prolonged applause.

The lengthy concert was opened by Hedwig Rosenthal (the celebrant's wife) and Elsy Stein, who played two

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movements of a Mozart sonata for piano and violin. The rest of the evening was filled by Zlatko Balokovic, violinist; Maurice Eisenberg, cellist; Robert Goldsand, Paul Wittgenstein and Mr. and Mrs. Josef Lhevinne, pianists; and Zinka Milanov, Jula Goldyne and Emanuel List, vocalists.

Preceding the music, tributes were spoken by Samuel Barlow, Professor Isidor Philipp and Leonard Liebling.

Vivian Collier Sings

From Washington, D. C., came Vivian Collier, Negro soprano, on Dec. 16 to appear in Town Hall with Milne Charnley at the piano. Her program included an aria from Verdi's La Forza and Italian, German, French and English songs. Miss Collier sang with a rich voice, used with style and supported by a keen musical intelligence. Her interpretations were imaginative and sympathetic. Encores were demanded by the audience and generously given.

Mount Holyoke Girls Appear

The Mount Holyoke College Glee Club of about 100 singers gave their annual carol program in Town Hall on Dec. 18, the proceeds going to the scholarship fund of New York alumnae. Edward Barry Greene, assistant professor of music, was organist and also played several solos. Viva Faye Richardson was accompanist. The young women responded admirably to the direction of Ruth Douglass. The audience, at the close, participated with the club in familiar carols.

Jorge Bolet, Pianist, Scores

Add to the list of top ranking artists the young Cuban pianist, Jorge Bolet, who appeared in Carnegie Hall on Dec. 18. The program consisted of two Schubert Impromptus, four Chopin Scherzos, and works by De Falla, Albeniz, Godowsky and Debussy.

Although the entire program was played with mastery, understanding and expressive spontaneity, the Chopin Scherzos commanded special attention. Each was set forth with engrossing emotional persuasiveness and complete adherence to the composer's style. The audience responded with "bravos" and deafening applause as the last chords of the E major Scherzo were struck. The second portion of the program impressed as well, and many encores were added.

Messiah Anniversary Marked

Commemorating the 200th anniversary of Handel's Messiah, the Oratorio Society of New York gave its annual performance of the work in Carnegie Hall on Dec. 19. Albert Stoessel, again on the podium, made certain alterations this year in an effort to reproduce the instrumentation now used in Germany and England and eliminating some of the instruments found in various editions. Likewise there were some restorations of choruses and eliminations of others.

The most notable change in instrumental color was the abundance of cellos; unfortunately there was a lack of agreement among them. The orchestra itself did not always see eye to eye with singers or conductor. In the choral group were a few uniforms but apparently rehearsals had not been uniform (no pun intended.) Mr. Stoessel's reading again was dynamic and spirited.

Of the soloists, it was easily James Pease's night. He sang the Handelian line as written, and revealed in his singing youth, vigor, resonance and enthusiasm. Margaret Harshaw, contralto, after an uncertain start, sang with emotional understanding. Susanne Fisher, soprano, and Donald Dame, tenor, contributed experienced solo work.

Trapp Singers Again

In the second of their two Christmas programs, on Dec. 20 the family of Baroness Maria von Trapp and her husband, delighted another large Town Hall audience. Dr. Franz Wasner again conducted. Early liturgical music, carols and music for recorders made up an attractive program presented in the inimitable manner which makes the concerts of this group a breath from the Old World.

PAOLO GALLICO,
pianist, appears at Town Hall on Tuesday evening, Jan. 19. The recital marks the 50th anniversary of Mr. Gallico's first appearance in New York and is under the direction of Annie Friedberg.

Hadley Foundation Concert

The fifth annual program commemorating the birthday of the late Henry Hadley was given on Dec. 20 in Carnegie Chamber Hall under the auspices of the Henry Hadley Foundation and the National Association for American Composers and Conductors. The Perole String Quartet and Caroline Beebe played the Piano Quintet. Rose Dirman, soprano, sang a Hadley song and Theodore Cella, harpist, also gave a solo.

Dimitry Markevitch in Debut

Appearing on a concert of the Youth Recital Series, at the Brooklyn Academy of Music, Dec. 20, Dimitry Markevitch, cellist, proved himself to be an unusually gifted young musician. He is a brother of Igor Markevitch, noted composer. Both in interpretation and technical command Mr. Markevitch's attainments are extraordinary for his youth. Added to unusual technical skill, beautiful tone and fine conceptions of interpretation were combined in a rare performance. His program listed the Valentini Sonata in E major, Rachmaninoff Sonata, Schumann Adagio and Allegro Weber Andante and variazione. Stravinsky Suite and a group of transcriptions by the young artist and by Piatigorsky of compositions of Liadow, Scriabin and Shostakovitch. Valentin Pavlovsky was an able and sympathetic piano collaborator. Several encores were demanded by the enthusiastic audience.

Pre-Christmas Week Music

Ralph Kirkpatrick, harpsichordist, continued his series of historical concerts at Carnegie Chamber Music Hall on Dec. 21. His scholarly playing again illuminated a series of interesting works.

Invading the New York concert field, Phil Spitalny and his Hour of Charm Girls' Orchestra, a popular radio feature, gave a concert for the benefit of the Baptist Home for the Aged, in Town Hall on Dec. 22.

The People's Chorus of New York, under L. Camilieri, gave its annual Christmas Concert at Carnegie Hall that evening. Marian Camilieri and Anne M. Thompson were the soloists.

At the Barbizon Plaza Hotel, the Tudor Group appeared in a concert of old time music on the same day, and the Washington Heights Oratorio Society was heard at the Master Institute.

Russlan and Ludmilla in Concert

Russlan and Ludmilla, by Glinka, was presented by Michel Kachouk as the first of a cycle of four Russian operas at Town Hall, Dec. 26. The artists who took part were all aware of the music and the dramatic content of this beautiful work and the entire performance proved enjoyable and worth-while. Valentina Vishnevska and Boris Voronovsky sang the name parts. Ivan Basilevsky, musical director and Aron Pressman provided two-piano accompaniment. Dargomyzhskay's Russalka was to be presented on Jan. 30 in the same series.

League's 20th Anniversary Honors Americans

A concert of new American works at the Museum of Modern Art on Dec. 27 marked the 20th birthday of the League of Composers. Six works were heard. Arthur Shepherd's Praeludium Salutatiorum was given under the composer's direction by seven members of the Philharmonic Orchestra, its two movements proving solid but not especially novel. Virgil Thomson's Six Portraits for piano were played deftly by John Kirkpatrick, the subjects drawn from life, mostly music of lively qualities, with a touch of acerbity. Lazare Saminsky's Rye Septet with voice, conducted by the composer, with six orchestral players, Vivian Fine as pianist and Maria Maximovitch as vocal soloist, had a line from Lanier at the end of each of two sections. Labelled Sonata-wise and Monologue with Variations, these were skilled in writing though somewhat cryptic in expression. Douglas Moore's Quintet for wind instruments, led by Mr. Moore, had three movements with a touch of wit in the use of instruments. Johana Harris was the soloist in her husband, Roy Harris' Three Pieces for Piano. Sub-titled Work, Contemplation, and Recreation, these were original and atmospheric, using some American song material, subtly transmuted, and were effectively played. Bernard Wagenaar appeared as conductor of his Concertino (Preludio, Arietta and Fugetto doppia) scored for eight string and wind instruments, a work of fine structural command, and individuality of treatment.

Suzanne Sten's Recital

A program of unusual interest was that of the mezzo-soprano, Suzanne Sten, on Dec. 27 at Town Hall. The highlight of the program were the seldom heard Lieder of Gustav Mahler, Lieder eines Fahrenden Gesellen, which were interpreted with depth, emotion and understanding. Other works on the program were an aria by Piccinni, a Schubert group, and two English groups. Miss Sten's diction was always excellent, and her performance was generally musical and artistic throughout. A large audience had the pleasure of many encores. Leo Taubman was the dependable accompanist.

Schumann and Chavchavadze Heard

When an indisposition forced Lotte Lehmann to withdraw, Elisabeth Schumann substituted on Dec. 28 at the first of a series of concerts at the new International Replacement Centre. George Chavchavadze, pianist, was the associate artist. The concert series is to provide a fund for a fellowship. Mme. Schumann sang songs of Purcell, Arne, Eccles and Bach and Lieder of Schubert and Brahms. Leo Rosenek was at the piano. Mr. Chavchavadze played works of Rameau and Schumann and his own arrangement of De Falla's concert paraphrase of El Amor Brujo.

Howard Boatwright, Violinist, Plays

The 24-year-old Virginia violinist, Howard Boatwright, made his debut at Town Hall on Dec. 29. Sonatas by Handel and Pizzetti, the Prokofieff Concerto No. 2 and short works by Bloch, Debussy, and Paganini-Kreisler were played. Although the first work of the program was marred a bit by nervousness it did not take long for the young artist to get into his stride and present some fine violin playing. Mr. Boatwright is a sensitive and articulate musician and he was at his best, on this occasion, in the shorter and more colorful works. Vladimir Sokoloff played excellent accompaniments.

Susanne Fisher—Plus Flutes

A song recital by Susanne Fisher, soprano, formerly heard in leading roles at the Metropolitan, was given at Town Hall on Jan. 3, with Giuseppe Bamboschek at the piano. Miss Fisher began with two Bach arias, Now the Sheep Secure Are Grazing, and Hark, Soft Strains of Flutes We Hear, in which the obbligati were played by Ruth Freeman, Mary Miles and Patricia Powell on those instruments. Miss Fisher sang flexibly and with virtuosity. In Lieder by Hugo Wolf, she showed her dramatic

(*Please turn to page* 16)

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THE DANCE: Ballet Folk Are Sportsmanlike Overcoming New Travel Rigors

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Proverbially among the most temperamental of human beings are ballet dancers. There was a time when they were laws unto themselves; a time when managers and conductors quailed before their onslaughts. Those were the happy days when the least provocation would send the sensitive ballerina into a fit of rage. And among the chief affronts to the choreographic sensibilities was the question of *de luxe* travel. What? No special trains with elaborate fittings? Our dainty creature would sulk; like as not she would hurl her slipper at the bystander and follow it up with the nearest handy thing including the conductor's baton and even the conductor himself.

War is a great leveller. Even a ballerina realizes that the army takes precedence, and today she graciously puts up with conditions that would have sent her into a month of hysterics. Managers are naturally too diplomatic to say so, but it must be with secret glee that they view the million dollar legs of a prize dancer twisted around the seat of a coach train during an all-night jump. But there is a certain amount of admiration present also.

Members of organizations like the Ballet Russe de Monte Carlo, or of the Ballet Theatre, have to take what comes, and they are taking it uncomplainingly. It is no easy job to attempt sleep on an inferior train and dance in a performance the next day. Yet that is what dancers are doing in these times, and are doing a good job, too.

The miracle—one who has attempted to travel recently will realize the feat—is not so much that the dancers can put on a show as that they are able to arrive at their destination in time. But they do it, often pulling up in buses or Toonerville trolleys.

Often they arrive just about the time for the curtain to go up. This happened recently with the Ballet Theatre on one of its touring dates. A mad rush and scurry backstage ensued, while Anton Dolin stepped out before the audience and mesmerized it with a deft speech, improvising as he went along, until the stage and dancers were ready.

Fine Touring Records

In the face of this, Ballet Theatre has not cancelled an engagement, and even has added two. Considering that the company will have appeared this season in places as separated as Oregon, Louisiana, Canada, New Jersey, Mississippi, N. Dakota, Texas, Michigan, Pennsylvania, Florida and a good handful of other states. Add to this fact that Messrs. Skibine, Nillo, Dickson and Gibson, all leading dancers, have been or are due to be soon in the army, and you have the triumph of managerial planning.

The same is true of the Ballet Russe de Monte Carlo, which makes habitually coast to coast tours—this year has been no exception—with a personnel of 55 dancers, 20 musicians, 2 conductors, 8 stage hands, 3 wardrobe mistresses, 3 executives and wives and mothers of the personnel. David Libidins, the administrative director, is thus faced with a choice set of transportation problems. All performances have started on time, however, and none other than train transportation has been used.

One by-product is the stricter discipline. The fate of all members in any ballet company hangs on the call "board," a sheet of paper posted daily at 8:00 p.m. At one time this procedure presented quite a problem, for many of the members were unable to speak or read English. Now it is generally understood, and it is a law that no questions are asked. Resembling the duty roster of an army bulletin board, this call must be obeyed. Given present uncertainties of travel and accommodation, one may yet have the ineffable sight of a glamorous dancer, potato knife in hand, slinking morosely toward the kitchen to peel the spuds for her day of K. P.!

MIRIAM WINSLOW gave performances in Havana on Jan. 11, 12 and 13, and at Santiago de Cuba on Jan. 15. Ted Shawn, Grace and Kurt Graff appeared with Miss Winslow in the joint programs. The dancers and their accompanist, Mary Campbell, flew from Miami by plane after rehearsing in Sarasota, Fla.

Enters the Versatile

Angna Enters was viewed in her two-fold capacity of mime and artist recently in New York. An exhibition of her paintings was shown at the Newhouse Galleries from Dec. 21 to Jan. 16. During that interval, from Dec. 27 to Dec. 31, she also presented The Theatre of Angna Enters at the Alvin Theatre. Her exhibition of paintings was cordially received by the art critics and public, while the dance audience was equally appreciative of her skill as a mime. It cannot be truthfully said that the noted artist was seen to best advantage at her recent recital, and it may have been that the excitement of her show was a distracting element. New numbers seen were Dilly-Dally, Hollywood Horror Story and Harlot's Progress. Numbers seen previously were Delsarte, Moyen Age, Field Day, Aphrodisiac—Green Hour, Pavana, and Boy Cardinal.

Shawn's Dances in Doodle Dandy

Doodle Dandy of the U. S. A., the latest Junior Programs, Inc., musical play for children, was presented at the Belasco Theatre for 8 afternoon performances during the week of Dec. 26. The play was written by Saul Lancourt, the score by Elie Siegmeister, and it was choreographed by Ted Shawn. Sam Steen acted and danced the title role with style and conviction. The supporting cast—Alfred Allegro, Leon Kahn, Barbara Gaye, Mary Whitis Bell and Jacques Randunski—all contributed to the spirited production. A theatre full of children thoroughly enjoyed the show.

Humphrey, Limon in Bach Program

Doris Humphrey and the Humphrey-Weidman Repertory Company have achieved such success with their All-Bach dance programs at the Studio Theatre that three more performances (Jan. 17, 24 and 31) had to be added to the three performances that had been scheduled originally. Jose Limon is the featured male dancer with Miss Humphrey, while Ralph Kirkpatrick, harpsichordist, and Roman Totenberg, violinist, were the guest artists. Norman Cazden is the musical director.

Dance Jottings

Jose Greco has replaced Federico Rey and made his first appearance in the Argentinita ensemble when it appeared with the Cincinnati Symphony Orchestra under the direction of Eugene Goossens on Jan. 8 and 9. On Jan. 14 the company was seen with the Rochester Philharmonic under the baton of Jose Iturbi . . . Tashamira represented Yugoslavia when she danced at a United Nations rally on Jan. 10 in Boston. She is also scheduled to give three solo dance recitals for the Bellas Artes Theatre in Mexico City, while fulfilling an extensive engagement with the Espectaculos Mex-Art in Mexico this season.

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Latest word from the De Basil Ballet Russe is that, after a successful season in Buenos Aires, given in conjunction with the Teatro Colon ballet, the company is touring. After visiting Cordoba, Argentina, it makes appearances in Viña del Mar, Chile; Mar del Plata, Argentina, and then goes to Montevideo, Uruguay, for a series.

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Temianka Soloist at Opening of Pittsburgh Symphony

PITTSBURGH.—Henri Temianka, violinist, returned to the Pittsburgh Symphony to be soloist in Syria Mosque at the initial concert of the season, furloughed from the Office of War Information in order to appear. Mr. Temianka gave the Bruch G minor concerto a virile and impelling reading. His broad tone, rich and appealing, and his virtuosic technic evoked an ovation. Fritz Reiner, on the podium, provided a perfect accompaniment.

Mr. Reiner gave the first Pittsburgh hearing of Stravinsky's Chant du Rossignol. The final number was Moussorgsky's Night on Bald Mountain.

M. L. N.

N. Y. City Symphony May Disband

The New York City WPA Symphony Orchestra, after giving many concerts to raise funds for the purchase of war stamps and bonds, is likely to be disbanded, according to a statement by Roger Wood, director of the New York City WPA War Services. Negotiations for its continuance were not very hopeful, he indicated. The orchestra has appeared during three and a half years, with noted guest conductors and soloists featured on many of its programs.

Kurtz to Lead Philharmonic During 2 Weeks in March

Effrem Kurtz has been engaged by the New York Philharmonic-Symphony Society to conduct the orchestra during two previously unassigned weeks in March. He will lead seven concerts, on March 10, 12, 14, 18, 19, 20 and 21.

Mr. Kurtz, formerly musical director for the Ballet Russe de Monte Carlo, has appeared as conductor of the NBC Symphony in broadcasts, with the Cleveland Orchestra, Detroit Symphony, National Symphony of Washington, Philadelphia Orchestra at Robin Hood Dell, Los Angeles Philharmonic at Hollywood Bowl, and at Lewisohn Stadium, N. Y.

He will give the first New York concert hearings of Milhaud's orchestration of a Prelude and Allegro by Couperin, and Kabalevsky's Second Symphony, as well as works by Creston, Fernandez, Walton and Prokofieff. Zimbalist will be the soloist under his baton on March 10, 12 and 14.

Stokowski Conducts School Orchestras in War Program

Rehearsals of school orchestras are being conducted by Leopold Stokowski in the interest of music in wartime and music education generally. Arrangements are being handled by W. Colston Leigh, Inc.

The Philadelphia conductor recently directed a three-hour rehearsal of the orchestra at the Music and Arts High School, New York. He was received by Dr. Benjamin Steigman, principal, and Alexander Richter, head of the music department and conductor of the orchestra. Members of the faculty attended the rehearsal, the program comprising the polonaise from Rimsky-Korsakoff's Christmas Night; the same composer's Scheherazade; and Tchaikovsky's Romeo and Juliet. Stokowski has been invited to return for another rehearsal when he comes back from the Coast.

Virginia Morgan Active

Virginia Morgan, in addition to her activities as a member of the Morgan Trio, is first harpist with the San Francisco Opera and also with the San Francisco Symphony.

CHICAGO: Holiday Lull of Benefit to Hard-Worked Musical Artists

By RENÉ DEVRIES

CHICAGO.—During the holidays pupils and teachers had time to relax, the schools were closed and even the Chicago Orchestral Association gave the men of the symphony a free week for the first time in many a year. Concerts were less numerous and the critics, slaves of their *métier*, had an opportunity to enjoy a well needed rest.

The first guest to lead the Chicago Symphony, Wilhelm Steinberg, distinguished European conductor who has been Arturo Toscanini's associate, made a distinct hit in his debut. At the same concerts Leonard Pennario, young American pianist, created a sensation in the Blitz Concerto and both guests received the adulation that they so richly merit.

Artur Rubinstein electrified one of the largest Tuesday audiences of the year by his playing of the Tchaikovsky first concerto. He aroused the public to wild demonstrations at the New Year's concerts after performances of the Brahms B flat major Concerto that will live long in memory. Hans Lange conducted the three programs and made known new works by two of Chicago's best composers—David Van Vactor and Arne Oldberg. Oldberg's fourth symphony, receiving its first performance, may be counted among the outstanding major compositions of this erudite musician and teacher at Northwestern University. Van Vactor's Overture to a Comedy, No. 2, is an improvement over No. 1, for it sparkles with whimsical ideas expressed with tonal witticism and is cleverly orchestrated. It scored heavily under the composer's leadership.

Chicago Opera's Annual Hänsel and Gretel

Annually Humperdinck's fairy tale opera, Hänsel and Gretel holds the boards during Yuletide. This year's presentation added laurels to the Chicago Opera Company, to Conductor Kurt Herbert Adler and to the participants, especially to Dorothee Manski, as the Witch; Jeanne Madden, as Gretel; Maria Matyas, as Hänsel, and Mary Kampo, as the Sandman.

Three novelties and four revivals highlighted the short engagement of the Ballet Russe de Monte Carlo at the Civic Opera House from December 26 to January 3. Rodeo, Snow Maiden and Chopin Concerto, new to us, proved popular; likewise the revised Giselle, Carnaval, Les Elfes and Seventh Symphony. The star ballerinas and principal male dancers shared with conductors Franz Allers and Gregor Fittelberg the unbounded enthusiasm of huge audiences.

CARL CRAVEN, Chicago voice teacher, takes a canter on his horse every morning before coming in to Chicago from his farm near the city.

Swedish Choral and Apollo Clubs Sing Messiah

Conductors Harry T. Carlson and Edgar Nelson are no novices in their craft. They have led many choral societies to victory and their annual presentations of Handel's Messiah always climax the holiday season. Under Carlson's direction the Swedish Choral Club again glorified the immortal oratorio with beautiful accent, good sonority and fine shading. Of the soloists, Mark Love carried off first honors through the nobility and authority with which he invested the basso part. Kathryn Witwer's true oratorio style and fine singing of the soprano solos were a joy and praise must also be accorded Ruth Slater and William Miller.

Though the Apollo Club has lost some twenty men in service it has never sung the Messiah more potently or effectively than on this occasion and Conductor Nelson was the hero of the night. John Macdonald's forceful singing was the most outstanding among the soloists, though he had keen competition in Louisa Hoe Moller, Mona Bradford of the rich contralto voice and Charles Sears.

Elaine DeSellem Heard

Elaine DeSellem sang programs of Christmas songs for the Woman's University Club on December 20 and for the Dyslexia Guild at the South Shore Country Club December 21.

The four soloists in the Messiah performance at the South Side Nazarene Church, December 16, were from Miss DeSellem's studio.

American Conservatory Notes

Beatrice Eppstein, from the Heniot Levy Studio, appeared recently in a piano recital at Nazareth College, Kalamazoo, Mich.

Voice pupils of May Strong were heard in a program of Christmas songs in the American Conservatory Recital Hall, December 12.

Rhea Brogan's suite for orchestra, entitled Toys, will be presented by the Cincinnati Symphony Orchestra at the final Young Peoples Concert in Cincinnati on March 30. Miss Brogan is a former pupil in composition at the American Conservatory.

Sidney Miller played two groups of violin numbers on the Community Vesper Service program at Central Christian Church in Gary, Ind., and in recital at the State Teachers College at Whitewater, Wis.

Adrienne Moran, former organ pupil, was recently presented by the American Guild of Organists in recital at Kimball Hall.

Richard Czerwonky Aids American Musicians

CHICAGO, ILL.—Having led noted orchestras since his youth, Richard Czerwonky finds satisfaction in building up new organizations and in making them 100 per cent American. To that end he includes on each of his programs at least one work by an American composer, performing compositions by both noted and obscure writers.

After returning from Europe, where he led major symphony orchestras in Germany, France and Holland, Czerwonky founded the Philharmonic Orchestra of Chicago, which counts in its ranks 75 professional players, and was the first conductor of the Woman's Symphony of Chicago. He organized the Kenosha (Wis.) Symphony Orchestra, which has been giving concerts for the past two seasons under his able direction. A pioneer in building orchestras, the violinist-conductor has given much of his time to the DePaul University Symphony Orchestra, which he has developed to a point of efficiency enabling it to present all of the symphonic literature, old and modern, in its various concerts at Thorne Hall.

Chicago Orchestras Adapt Wisely to War Problems

CHICAGO. — "The untimely death of Dr. Frederick A. Stock made any forecast of the Chicago Symphony operations for the current season more difficult to hazard than would the war conditions alone," reported Henry E. Voegeli, manager of the orchestra.

"Strangely, plans for the first three or four weeks of the new season had been so made that they were carried out in their entirety with a minimum of disarrangement," continues Mr. Voegeli.

"It had always been Dr. Stock's policy that the concerts directed by him should be solely for the music and never for self-exploitation. Having followed this practice during his entire career he had unknowingly endeared himself to his public probably as has no other conductor, and to the writer of these lines there appears to be a very firm and set resolution on the part of his host of admirers to 'carry on' as he would have wished. This is evidenced by the attendance at the concerts during the second, third and fourth weeks of the season (the plans for the fifth week were changed so that the concerts of that week were presented as a memorial to him).

"The sale of season tickets for the Thursday-Friday symphony series at the time of the opening of the season reflected a recession of about nine and one-half (9½) per cent, as compared with the sale at the opening day a year ago, and for the Tuesday series the recession at the time of the opening concert was about thirteen (13) per cent, the two combined representing a loss of about ten (10) per cent as compared with last year's total. Single sales, however, have gone slightly ahead of a year ago. At the close of the fifth week of the season (one week under Dr. Stock and four weeks after his passing) the combined results of season and single sales show a falling off for the Tuesday, Thursday and Friday symphony series of nine and one-half (9½) per cent. The Saturday evening Popular concerts, of which there will be a total of twenty-two during the season, some of which have already been given, show an increase of about thirteen (13) per cent in receipts, whereas the Young People's concerts (of which there will be twelve during the season) will show a very small decrease, probably not to exceed three or four per cent.

"In the belief that many will be interested in observing the trend in the affairs of the Chicago orchestra, without its beloved Dr. Stock, the writer has gone more into detail in presenting these percentages than normally might have been done. What the future will hold for single sales is difficult to estimate.

"No definite plans have been made for the successorship to Dr. Stock. However, Hans Lange, the Associate Conductor, in his six years of association with Dr. Stock has absorbed many of the traditions of the Chicago Symphony and has picked up the baton and to the time of the memorial concerts has directed a very heavy schedule (six performances a week) exactly as had been planned. From this point on the programs will be of Mr. Lange's making except in the case of compositions selected by Dr. Stock for performance by the various soloists engaged.

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New York January 15, 1943 No. 3064

Music Advances in 1943

As the New Year gets under way, there are many cheerful gleams on the horizon. With heartening news from the battle fronts, and with the vast tempo of our war effort swelling daily, the confident tone will be reflected in the support and welcome extended to music.

Many profess to be somewhat disturbed by the huge national budget, with its promise of growing taxation. But there may be compensations in more money spent for music. In addition to the need for wartime inspiration, the public in many sections of the country is now earning a great deal more than in peace times.

That some of this surplus is being spent for music is revealed by Edwin Hughes, president of the National Music Council, who in a speech before the annual meeting of the Music Library Association in Buffalo, N. Y., said recently:

"Reports from various parts of the country indicate a substantial increase in the classes of private music teachers, and not a few educational institutions have had larger enrollments than usual this year in their freshman classes. The sale of printed music, popular and serious, is booming. Not in fifteen years has it reached such dimensions as in 1942. . . .

"Concerts in the two principal halls in New York during November just equalled the number given in the same month a year ago. . . . Carnegie had thirty-eight musical events in November, 1941, thirty-seven in November, 1942. Town Hall figures for the same month were forty-three in 1941 and forty-four in 1942. The attendance at these concerts in Town Hall was approximately 40,000 in 1941 and 36,000 in 1942. Carnegie Hall reports the largest aggregate attendance since 1918 at its musical events this season."

MUSICAL MEMORIES
From the Musical Courier's Files

Photo Courtesy Edward Schuberth & Co.

THE KNEISEL STRING QUARTET
was organized in 1885 by Franz Kneisel, the original members being Kneisel, first violin, Ernst Fiedler, second violin, Louis Svecenski, viola, and Fritz Giese, cello. The group pictured above includes Kneisel, Alvin Schroeder, Otto Roth and Svecenski. The quartet disbanded in 1917 after touring throughout the country for many years as a pioneer in chamber music programs.

Ailing Pianos in the Army

Apparently the present dearth of good old pianos and the ban on manufacture has resulted in a crisis that calls urgently for tuners. The Musical Courier is glad to give space to the appended communication from a musician engaged in valuable war service. His instructive and amusing observations on the instruments available in camps and stations should call the attention of military and naval authorities to a musical matter that seems to need immediate correction:

Dear Musical Courier:

I was interested to read in Variations of the difficulty the motion picture studio had in finding an out-of-tune piano for Yankee Doodle Dandy. The studio could have gone to the nearest army camp and found a number of them.

Last winter, as pianist and program director for the first regular concert unit the USO-Camp Shows sent out, I visited 67 army camps and naval bases throughout the country. As a result of that experience I consider myself a leading authority on out-of-tune pianos!

In building a great army in record-breaking time, naturally, military equipment has had priority. A piano may be essential to recreation, but it is hardly a military essential. So the officers in charge of recreation have had to depend for their pianos on the donations of patriotic citizens. Consequently, the army today has the largest collection of decrepit uprights ever assembled.

Until I made the tour, I never realized how varied out-of-tune pianos could be.

The most simple form of out-of-tune piano is one merely flat in pitch. That is not difficult to cope with, because it is consistent. The singer merely sings lower than usual, and if the song has a high tessitura, he congratulates himself on how well his high voice is working. A violinist has more difficulty with such a piano, because he has to loosen his strings; but if the violinist is courageous and resourceful, as was the very fine artist, Ruth Breton, who was in our troupe, the performance will not suffer more than so much.

One of the most interesting forms of out-of-tune pianos is that where each octave has a different pitch. In that event, the singer or violinist has to decide whether to perform to a constant pitch previously determined upon, or to vary with the piano according to the particular octave. Our soloists never did quite reach a decision in the matter. Usually they compromised and did both.

Out-of-tune pianos frequently have physical infirmities. The most common one is a broken sustaining pedal. In that case, the pianist tries to treat the instrument as if it were an organ, and relies as much as possible on the "clinging touch."

Also, frequently the ivories are missing, sometimes only in part, and sometimes completely. This makes for some interesting touch sensations. Ivories are usually fairly consistent in their texture. The wood beneath the ivories is not. Of this type of instrument I well remember one delightful piano I played on. All the ivories were gone. The boys in the camp felt that the black keys looked unnatural, so they had painted them white. The appearance wasn't bad, but the paint flaked off under my finger nails during the evening.

Of course, there are other common infirmities—keys that won't go down, or, having gone down, won't go up, broken strings, and what not.

My favorite infirm piano during the trip was in a camp that was a considerable distance from any large civilian center. The morale officer had had a hard time getting a piano for the recreation building, but had managed eventually to find one within hauling distance. Before the concert, he apologized to me because the instrument wasn't first rate. He said that when they had first found it a couple of weeks before, the keys and pedals wouldn't function at all. But, with some pride, he informed me that they had some fine mechanics in the camp, and they had fixed up the piano for our concert.

Opening up the piano, I found that the boys had mended the action and hammers with rubber bands, string and wire. The concert started out well enough, but as time went on, the rubber bands began to snap, and the string to break. Key after key became *hors de combat*, and we finished the evening with half a piano, but at any rate, we finished.

The champion of out-of-tune pianos was one that had various infirmities, had a different pitch for every octave, and then had two notes in the middle octave where the three strings of those notes were each at a different pitch. That evening I improvised the accompaniments so that the middle octave was avoided. The results were startling, but we got through our programs.

In fact, we always got through our programs, come hell, high water, illness, pianos or whatever. In 14 weeks we gave 115 concerts, which speaks much for the resolute spirit of the seven artists who constituted the group. It was a great experience.

Edward Harris.

Despite the somewhat chilling summary of defects found by this far-travelled musician in the services' pianos, excellent intentions have been shown by those who contributed instruments, radios and the like.

Perhaps the moral contained in the above screed is that a second army—one of piano technicians—should be dispatched to the "relief" of our forces.

VARIATIONS

By Leonard Liebling

Jack Coles, former Boston representative of the Musical Courier, tells a neat story about Toscanini and Richard Strauss. Coles met the latter in Munich many years ago, and their talk drifted to the subject of Toscanini and his wonderful memory. Strauss said: "I had heard tales about Toscanini's conducting everything without a score, but frankly, I didn't believe them. Time came when my Salome was to have its local premiere at La Scala, and I was invited to Milan to be present at the performance. I arrived there on the day of the dress rehearsal, and, of course, I went to the opera-house to see what was happening. As I came into the auditorium, Toscanini had just stepped to the platform and a moment later the music began. Sure enough, there was no score on the stand: and with some scepticism and fear I awaited developments. I knew that my music was unconventional and extremely complicated and I expected all sorts of mistakes and other mishaps. My own memory is excellent but I would not have trusted myself to lead Salome without the printed score. But the miracle occurred before my eyes, and Toscanini achieved it. He gave every detailed cue, followed every minute phrase and accent, and stopped the orchestra whenever he detected a wrong note from any of the instruments. I sat there in complete admiration and awe. After the rehearsal I rushed over to Toscanini, embraced him, and told him truthfully what I had felt before he converted me from my belief. He thanked me, smiled, and said that he felt guilty because he failed to correct one of the woodwinds who had left out a D sharp in the quarrel scene of the Jews. I hadn't even noticed the omission."

* * *

Henrietta M. Rees, our Omaha correspondent, forwards something about friend Harold Bauer and asks whether it is too late to find print as it refers to a happening of last season. (Never too late, Henrietta, to hear anything about Bauer.—L. L.)

"He came to Omaha last April to give a recital for our Matinee Musical Club. A local columnist, Guy Williams, challenged Bauer to play the little A major Prelude by Chopin perfectly, 'for I can't do it myself.' At the recital, just before the intermission, Bauer made a short humorous speech, said he would try to meet the Williams challenge and then he played the seventeen measures of the Prelude, all but the closing two. He rose and told the listeners, 'I am stopping because I am not performing the composition perfectly. For perfection you must look to your rolling Nebraska Hills, to the man who built this magnificent hall, to Him who made the sun, stars, flowers and seas. I am a mere weak human being.' Then Bauer sadly left the stage."

* * *

We all recall Arnold Volpe, the conductor who founded the Stadium Concerts, and the Miami Symphony Orchestra which he led until his lamented death a few years ago. His widow, Marie, is a successful impresaria in Miami, and also works for hours daily at the local War Defense Board. She writes: "I know that my late husband's friends in New York will be glad to hear that his name is to be perpetuated in consanguinity, for our youngest daughter, Mrs. Jerome M. Joffee has just given birth to a son in Kansas City and he will be known as Arnold Volpe Joffee." Congratulations to the parents and grandmother Marie.

* * *

The History of Music in Performance is the title of a new book by Frederick Dorian, with an Introduction by Eugene Ormandy.

Dr. Dorian, Assistant Professor of Music at Carnegie Institute of Technology, has hit on a timely subject, for in the light of modern consideration, the interpreter occupies a position nearly as important as that of the composer.

The author's researches are most thorough and he goes far back into antiquity to analyze the older interpretative methods for comparison with those of our century. Solo, ensemble, orchestral and operatic styles are reviewed, and other chapters discuss tempi, phrasing, ornamentation, dynamics, form, etc. There is much information which is unfamiliar to students and not too familiar to professionals. The quotations from composers' essays and remarks, constitute one of the most valuable features of Dr. Dorian's book. The Ormandy Introduction is not only a tribute to the author but also a highly instructive piece of writing in itself. (W. W. Norton & Company, Inc.)

* * *

From E. O. comes an informative admonition: "I heard you act as commentator at the Mozart Concerto concert of Clarence Adler last week, and enjoyed your remarks very much. However, I cannot understand why you emphasized so strongly the fact that Mozart died at thirty-five and yet left such an enormous quantity of works as his heritage. Was he the only composer to do so? Schubert died even younger and also left a considerable heritage of creations although he did not begin his career as a six-year-old, like Mozart. I do not think that age has anything to do with the creative powers of a composer. Mendelssohn, Chopin and Bellini wrote master music when they were mere youths. So did Shostakovich and Korngold in our own day.

"In other fields too we find inspired youthful achievement. Dickens started 'Pickwick' when he was 24 and finished 'Oliver Twist'. At the same age Newton discovered the law of gravitation. Only 23, McCormick invented the reaper and Westinghouse the airbrake. At 26, Bryce wrote 'The Holy Roman Empire' and Franklin, 'Poor Richard's Almanack'.

"As to old age and its possibilities, there was Kant, doing his greatest philosophical thinking at 74: Verdi producing Falstaff at 80, and Goethe completing Faust at the same age. In music again, Wagner finished the orchestration of Parsifal when he was at the border of 70. Leonardo's 'Last Supper' was created at 77: Tennyson's 'Crossing the Bar' at 83: Michelangelo topped all his other efforts at 87: Titian at 98 painted 'The Victory at Spolento'. Would you still say that Mozart was so unique after all?"

The answer is "Yes".

* * *

Harking back too to other times, sister Estelle Liebling and I were recalling them the other day. I asked her what she considered her oddest experience in her singing and teaching years. She said: "I still love to think of when I came back from my studies in Europe to make my first American tour. Just before it began, my manager, Henry Wolfsohn, telephoned one day to ask whether I could jump in that evening at the Metropolitan Opera and sing the role of the Queen in The Huguenots. I had learned the part two years before among others, and had never thought of it again but as I always grasped any singing opportunity no matter how precarious, I agreed as usual. I had to restudy the role that afternoon and sing it that evening.

"Our mother suggested that I write all my cues on the celluloid spokes of the fan which I had to carry. I sang my opening aria sitting on my throne. When I finished the first half and there was applause, I did not even hear it in my excitement and furthermore I was too busily engaged looking up my next cue on my fan. Mme. Bauermeister, who was my lady-in-waiting, came to the foot of the throne, bowed, and said, 'Get up and bow, that is your applause'. I did, but so hastily that I dropped my fan and it slid half way across the stage of the Metropolitan. Then I forgot that I was the Queen and that I was singing at the Metropolitan and started to pursue my fan.

"As I was about to stoop, there again was Bauermeister, who picked up the fan, handed it to me with a deep curtsy and said 'Queens do not pick up their own fans. Go back where you belong'. With regal air, I walked back not too proudly to my throne and sang the rest of the aria."

* * *

The Times of December 21 reports of the previous day's Philharmonic Concert where Krenek's new Variations were performed: "The composer was present, but his presence remained unknown to most of the audience". . . . The Herald-Tribune account of the same occasion: "Mr. Krenek acknowledged with bows from his box the friendly applause". Mr. Krenek seems to resemble the famed Mr. Finnegan with his appearances and disappearances.

* * *

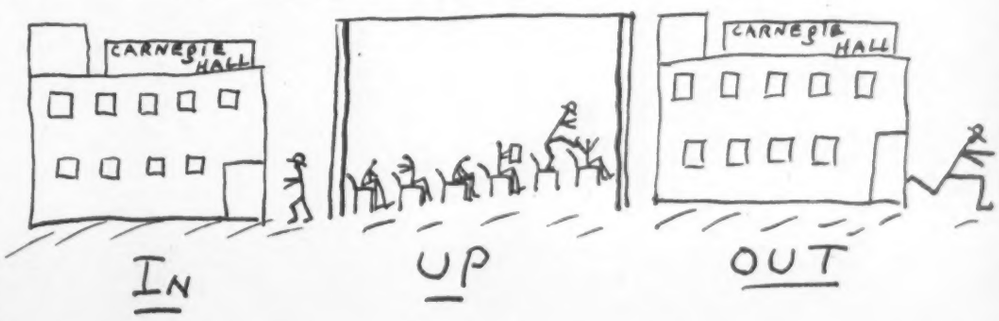
Milton Widder writes in the Cleveland Press of January 9 about the boiling of the conductorial pot in that city since Rodzinski's decision to accept the leadership of the New York Philharmonic. Various groups are electioneering for their favorites, but so far no permanent selection has been made. When it is effected, all those conductors not engaged may be expected to feel that they could have filled the post better than the man who got it.

* * *

Today, January 15, marks the 228th anniversary of the birth of Georg Christoph Wagenseil, who wrote fifteen operas and thirty symphonies of which you probably never have heard.

* * *

This is a business man's pictorial memory of being taken to Carnegie Hall by his wife to enjoy a symphony in three movements:



Strictly Personal

An unusual request from a British admirer was fulfilled immediately by Anatole Kitain, Russian pianist, recently. The request was sent Kitain by his London manager and came from a gunner in the R.A.F. It requested a picture, preferably one showing the pianist's hands. The gunner wrote that since he is on active duty, the picture should be sent to his mother. Kitain recently played at New York's Stage Door Canteen for the service men.

•

Jennie Tourel, mezzo-soprano and Raya Garbousova, cellist, recently raised $4,000 for Russian War Relief at a musicale which they gave at the New York home of Mrs. David Sarnoff. Mrs. Maxim Litvinoff was the guest of honor.

•

Gladys Swarthout and Fritz Kreisler were prominent among the notables who assisted in opening the new Merchant Marine Canteen in New York on Jan. 4. Mayor LaGuardia and Mrs. Eleanor Roosevelt assisted in cutting the ribbon to mark the inaugural. The Metropolitan Opera diva sang the National Anthem. A few days later she participated in the Infantile Paralysis Fund benefit at Carnegie Hall.

•

Philip James, composer, long the conductor of the Bamberger Little Symphony, and head of the Music Department in the Graduate School of New York University, has returned to New York after being away from his faculty post because of illness since last August.

•

Serge Rachmaninoff divided the net proceeds of his recent Carnegie Hall Concert equally between the American Red Cross and the Russian War Relief.

•

The Branscombe Choral, conducted by Gena Branscombe, gave its annual Candle Light Service of Christmas music at Broadway Tabernacle, New York, Dec. 20.

•

Petri is the name of a California wine.

•

At the same time on a Sunday that Toscanini was conducting Shostakovitch's Seventh Symphony with the New York Philharmonic, Rodzinski and the Cleveland Orchestra were doing that work over the air.

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Horowitz to Play 6 Times with Los Angeles Philharmonic

Vladimir Horowitz will leave after his Carnegie Hall, New York, recital on March 2, for six orchestral engagements in California. He appears with the Los Angeles Philharmonic in that city, Pasadena, San Diego, Santa Barbara and Claremont. In May he is a soloist with the Philadelphia Orchestra at the Ann Arbor Festival.

I See That

Virginia Morley and Livingston Gearhart, American duo-pianists, reaching the East after opening their season in California, are being heard in Wellsville, N. Y., Jan. 13; 15, Watertown, N. Y.; 18, St. Catharines, Ont.

•

Jean Watson, Canadian contralto, gave a recital in Baltimore on Jan. 14 under the auspices of the Woman's Club of Roland Park. A connecting date is Coatesville, Pa., on Jan. 12.

•

Prof. and Mrs. F. W. Riesberg, the former for half a century connected with the Musical Courier, now living in retirement in Norwich, N. Y., expect to visit New York beginning Jan. 14. While in the metropolis, Prof. Riesberg was organist of Calvary Baptist Church, secretary-treasurer of the N. Y. State Music Teachers' Association, and held the same office with the Manuscript Society.

•

Marion Bauer has accepted the chairmanship of the Student Composition Contest of the National Federation of Music Clubs, it is announced by Mrs. Guy Patterson Gannett, national president. The contest is open to native-born composers between the ages of 18 and 25.

•

Kurt Baum, tenor of the Metropolitan Opera Association, included among his January commitments appearances with the Philadelphia Orchestra in Philadelphia on Jan. 8 and 9 as soloist in the Beethoven Ninth Symphony. This is a re-engagement. He sang under Ormandy's baton in the same work in Montreal recently.

•

Bruna Castagna, contralto of the Metropolitan Opera, interrupted her opera schedule for a recital in Troy, N. Y., Jan. 14. Jan. 17 she sings Carmen in Newark, N. J., for the Newark Civic Grand Opera Association.

•

Patricia Travers, young American violinist, inaugurated the second half of her season with a recital in Jordan Hall, Boston, on Jan. 7. On Jan. 12 she was soloist with the Pittsburgh Symphony Orchestra, in Pittsburgh.

•

Astrid Varnay, soprano of the Metropolitan Opera, will intersperse her opera schedule with several concert engagements during the next few months. Her first appearance after the New Year was a joint recital with Lauritz Melchior in Montclair, N. J., Jan. 8. She appears with the tenor again on Jan. 15 at the County Center, White Plains, N. Y.

•

Inez Lauritano, American-Italian violinist, will have Arpad Sandor at the piano for her Town Hall, New York, recital on Jan. 24 under the management of Annie Friedberg.

•

Rose Buska, soprano and Esther Elman, pianist, recently gave a program for Russian War Relief at the Neighborhood Club, Brooklyn.

•

Students of Theodore and Alice Pashkus presented a violin program on Dec. 26 in Carnegie Chamber Music Hall. Those heard were Bernice Stochek, Martin Feldman, Joseph Davis, Joyce Jacobson, Bernard Kalmanson, Gerald Tarrack, Shirley Gelfer, Stuart Discount, Ferdinand Liva, Tom McGinley and Leon Breslaw. Walter Robert was at the piano.

EUGENE CONLEY

appeared with the Chicago Opera on Dec. 11 in the leading tenor role in The Tales of Hoffmann, sung in an English version. During the following month he has also sung in the NBC series, Music of the New World, under Dr. Frank Black; three times in the program, Encores, from WTIC, Hartford; in a Messiah performance in New York; in Musical Pictures from Station WHAM, Rochester; a recital for the Bohemians in New York; in Music for Brazil, an NBC short-wave program; and as Rodolfo in La Boheme in Brooklyn.

Angna Enters Opens Series on History of Theatre

Angna Enters opens the History of the Theatre series, sponsored by the Metropolitan Museum of Art, on Jan. 25. Admission will be free but tickets must be secured from the Museum. Miss Enters, now making her first New York appearance in two years has added a new number, She Loves Me, She Loves Me Not, to her sketches.

Havana Aids Red Cross

HAVANA, CUBA—The Havana Philharmonic Orchestra, of which Massimo Freccia is musical director for the 4th year, opened its season of 15 concerts recently at the Auditorium.

The concerts have been sold out by subscription for the entire season, states Augustin Batista, president of the orchestra. The second concert on Nov. 2 was all-Wagner. Eugene Ormandy, conductor of the Philadelphia Orchestra, was invited to appear as guest on Nov. 16.

Other dates and soloists were as follows: Nov. 30, Angel Reyes, violinist; Dec. 8; Dec. 21, Artur Rubinstein, pianist; Jan. 4; Jan. 18, Philharmonic Chorus, Paul Czonka, conductor, assisting in Gounod's Messe Solennelle, and two choruses from Bach's St. John Passion; Feb. 1, Paul Gruppe, first cellist, soloist; Feb. 15; March 1, Alexander Philutchi, concertmaster, soloist; March 15; March 22, Mischa Elman, violinist; April 5, Jorge Bolet, pianist; April 19, Philharmonic Chorus assisting in Bruckner's Te Deum.

In addition to the usual classics, some modern works are to be performed, including Hindemith's Mathis the Painter Symphony, and Mary Howe's Sand, besides scores of Strauss, Enesco, Debussy, Ravel, Glazounoff, Dukas, Respighi and others. Ludwig Lustig is the manager of the orchestra, and its representative in New York.

Orlando Barera, assistant director of Havana Philharmonic presented a chamber music concert at the American Embassy to aid the American Red Cross on November 5. The program comprised Trio for piano, violin, cello, Beethoven; op. 1 Sonata for violin and piano, Cesar Franck; Borodin's Quartet No. 2. Members of the ensemble were Orlando Barera, first violin, Paul Gruppe, cellist, P. deRojas, viola and Margot Ross, pianist.

New York Recitals

(*Continued from page* 11)

gifts to advantage and pronounced the words with remarkable distinctness, scoring especially with In der Frühe. The soprano showed imagination in the effective projection of her music. Her soft singing in Rubinstein's Der Traum was notable. The last groups included songs by Szulc, Fourdrain, Debussy, Weckerlin, Fauré, Dowland, Bax, Rachmaninoff and Mr. Bamboschek. Encores included Brahms' folksong setting, Hinunter ins Thal.

Marian Anderson Returns

One of the season's largest audiences packed Carnegie Hall, including many standees, when Marian Anderson, in her best vocal form, gave her first recital of the season on Jan. 4. Highlight of the concert was a group of Brahms Lieder, climaxed by his two songs for contralto with viola and piano, Gestillte Sehnsucht and Geistliches Wiegenlied. William Primrose played superb obbligati, his dulcet viola blending ideally with the exquisite tones of the contralto.

The opening group was of older airs by Handel, Bassani, Cesti and Legrenzi, interpreted with great command of tone and style. Adieu, Forêts, from Tchaikovsky's Jeanne d'Arc did not seem on this occasion to bring forth Miss Anderson's best powers. She was markedly original in her treatment of songs in English by Korngold, Griffes and Quilter, in Amuri, Amuri, by Geni Sadero, which included a broken-hearted spoken lament, and in her very characteristic singing of Spirituals at the close. Numerous encores were given. Franz Rupp was a conscientious piano accompanist.

Arthur Davis Heard in Songs

Songs in five languages were offered in Town Hall on Jan. 4 by Arthur Davis, Negro bass-baritone who revealed a promising voice especially in his Volga Boatmen's Song, presented as an encore. Milne Charnley was at the piano.

CHICAGO

(Continued from page 13)

"During Mr. Lange's association with Dr. Stock, he had been given not less than twenty-five (25) per cent of the season's concerts to conduct. The Chicago Symphony season of concerts is so heavy that it would be unjust to ask any one conductor to shoulder the entire burden. Therefore, it is highly probable that there may be two or three guest conductors for one or two week periods during the remainder of the season."

As heretofore, the fifty-second season is divided into twenty-eight Thursday evening and Friday afternoon pairs, twelve Tuesday afternoons, eighteen popular and two series of six concerts each for young people. The list of soloists has already been published in these columns; likewise the names of the new members who have replaced the ten men called to the colors.

Civic Orchestra

Founded in 1920 by the Civic Music Association, the Civic Orchestra will continue to function under the direction of Hans Lange even though financing grows more difficult every day. With the cooperation of the Chicago Symphony Orchestral Association the Civic has been a training school for young recruits of whom more than 300 have graduated into the leading orchestras of the country. This organization has also a conducting class, the members of which occasionally have opportunity to conduct at one of the concerts, which have been augmented in the past few years inasmuch as this offspring of the Chicago Symphony alternates with its famed progenitor at several of the latter's "pops" on Saturday nights. The Civic Orchestra is often assisted by soloists at most of its concerts and this year will see no curbing in that direction. As usual, the orchestra will accompany the children's choruses at the Civic Music Association's annual May festival when 1,000 boys and girls from five to fifteen will grace the stage of Orchestra Hall.

Woman's Symphony Orchestra

The Woman's Symphony Orchestra of Chicago, established in 1926 as an experiment, has since grown to professional stature and the strides made already this year speak volumes for the diligent discipline of Nicolai Malko, its new chief, who has achieved wonders with his forces as reflected in the two concerts thus far presented in Orchestra Hall. In its twenty-four years this unique ensemble has been directed in turn by Richard Czerwonky, Ethel Leginska, Ebba Sundstrom, Gladys Welge and Izler Solomon. The Woman's Symphony has had several presidents since its inception, but none more energetic and more aggressive than Mrs. James G. Shakman, a leader who gives of her time and purse to the cause of music in general and of the Woman's Symphony in particular. Realizing her dynamic astuteness the directorate reelected Mrs. Shakman to the presidency for the fourth term even though pressure was brought to bear from quarters within the organization to recall a former ambitious president. During the present season the orchestra has curtailed somewhat its tourneys but four regular concerts were scheduled in Orchestra Hall. At the first, October 21, the soloist was the Russian Trio; Manuel and Williamson, duo-harpsichordists, at the second on November 11. The orchestra's concertmaster, Evelyn Davis, was the soloist on December 9 and at the final concert, January 20, Margaret Speaks, soprano, will be the assisting artist.

Business Men's Orchestra

No resident sypmhony orchestra has had so many problems confronting its board as the Chicago Business Men's Orchestra which continues to function as an independent organization under the baton of George Dasch. With fifteen of its members laying aside violins and clarinets and taking up guns and bayonets, the orchestra was forced to find new talent among non-professionals in Chicago and still has several openings in its ranks. The orchestra is composed entirely of men who have taken up music as an avocation and its membership calls for 150 men from all walks of life willing to rehearse weekly and who perform for the joy of playing. The organization enters its twenty-second season with doctors, insurance men, lawyers, mail carriers and bankers represented in its personnel. Three concerts will be given this year, at each of which a major symphony work is to be presented as well as a soloist. The Russian nightingale, Maria Kurenko, was chosen to assist at the initial program in Orchestra Hall on November 18, proceeds of which were donated to the U.S.O. At the second, February 10, Milton Preves, violist of the Chicago Symphony Orchestra, will be soloist and for its final concert in April the soloist has not yet been announced. Its board of directors includes Merle T. Jennings, president; Dr. Joseph Tucker, vice president; Lester R. Baker, secretary; Charles J. Harper, treasurer; Bonnie McKenna, executive secretary, and Wayne Saggars, Augustus Knight and Theodore Werner, directors.

Oak Park-River Forest Symphony

The eleventh season of the Oak Park-River Forest (Ill.) Symphony Orchestra was officially inaugurated on November 17 when Gladys Welge again took up the baton and Harold Bauer appeared as soloist. The concert of January 12 was to feature the winner of a contest for stringed instruments. There is no soloist booked for the third program for at that time on March 9 what promises to be the most entertaining and interesting program of the four will present special numbers featuring the principals and various sections of the orchestra. The last concert on April 27 will have one of the leading sopranos of the Metropolitan Opera as guest soloist, Licia Albanese. Miss Welge has been the orchestra's conductor since its inception and has also been leader of the Woman's Symphony Orchestra of Chicago.

Weissmann Bows as Conductor of Scranton Philharmonic

SCRANTON, PENNA.—Making his debut as conductor of the Scranton Philharmonic, Dr. Frieder Weissmann, directing without score, was acclaimed at the initial concert in Masonic Auditorium. The ensemble, principally made up of local musicians, played with close coordination, a nice balance of tone and admirable response to a conductor who knew what he wanted from them. The string section of the orchestra in particular played excellently.

For the opening program, Dr. Weissmann selected Kindler's arrangement of Frescobaldi's organ toccata, a work of brilliant color; and the Fourth Symphony of Tchaikovsky. In the latter he gave a sane and balanced reading without overstressing its poignant passages.

Norman Cordon, bass of the Metropolitan Opera, contributed Non Piu Andrai from Mozart's Marriage of Figaro, the monologue of Boris from Moussorgsky's opera and Mephistopheles' Serenade from Gounod's Faust. The American singer revealed a resonant and colorful voice, adapted with sensitive artistry to the moods of his numbers. The Boris excerpt was truly notable.

N. N.

Kasschau Conducts Piano Series

Howard Kasschau, composer-teacher, is conducting a series of weekly reviews on Wednesday mornings this month, February and March at Schroeder & Gunther, Inc., 6 E. 45th St., New York, at which progressive materials and ideas in piano teaching will be discussed. Leading composer-teachers, including Roeder, MacLachlan, Nevin and others will participate.

SASCHA GORODNITZKI,

pianist, completed the first half of his current tour with appearances in Brantford, Ont., Dec. 1; Lehigh University, Bethlehem, Penna., Dec. 4; and Trenton, N. J., Dec. 11. Mr. Gorodnitzki on Jan. 22 and 23 is soloist with the Cincinnati Symphony, Eugene Goossens, conductor, on his way West. He also will play a series of benefit recitals, under various government auspices, at the end of the tour in March.

Photo by Toppo, N. Y.

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BOOK OF PICTURES

ARTURO TOSCANINI; A Photobiography. By Susanne Winternitz Hoeller. Island Workshop Press Co-op, Inc.

Mrs. Hoeller, daughter of the late Stefan Zweig, famous poet and writer, has made and collected a number of highly interesting photographs of Toscanini, his family, some of his friends, and his background, here and in Europe. These pictures are now assembled in book form, printed beautifully in a special edition limited to 300 copies. Those Toscanini admirers unable to procure a copy of the small output doubtless hope that the extremely intimate and artistic photographs may be published later by Mrs. Hoeller in a larger edition. The book has a feeling Introduction by Dorothy Thompson.

MUSICAL PORTRAITS

COMPOSERS' PORTRAITS; pub. by the Music Masters Gallery, 330 West Forty-second Street, New York.

A set of five separate portraits (in black and white) of famous composers, each surrounded by a facsimile manuscript page from one of his works. The subjects are Bach, Mozart, Beethoven, Schubert and Brahms. The pictures, 11 x 14 inches, suitable for framing, are $2 for the set.

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SYMPHONY THEMES

SYMPHONY THEMES; compiled by Raymond Burrows and Bessie Carroll; with special editorial assistance by George Szell. Simon and Schuster.

You can find the principal themes of 100 of the world's great symphonies reproduced in this eminently useful book. There are reference lists of the obtainable published scores; information as to where to consult analyses and program notes concerning the works; a roster of their best recordings; the performing time (in minutes) of the symphonies; and tables of their instrumentation. Nothing more practical has been devised for concert-goers and radio dialers who listen to symphonies. Even professional musicians should be benefited by these pages, for in his pithy Introduction, Deems Taylor remarks that there are probably not three conductors in the world who could correctly quote all the theme (1,193 of them) of the 100 symphonies. In a trite old phrase, entirely true here, Symphony Themes fills a longfelt want.

FOR TWO PIANOS, FOUR HANDS

POLKA by Shostakovitch, transcribed by Pierre Luboshutz. This excerpt from the ballet, L'Age d'Or, makes a wry, brittle but delightful little number, well adapted for the two keyboards by the resourceful Luboshutz, of the two-piano team, Luboshutz and Nemenoff. Good as encore or other lively number. (J. rangement. A "character" number, it is Fischer & Bro., New York.)

KOMM, SUESSER TOD, by J. S. Bach, transcribed by Mary Howe. G. Ricordi & Co., Inc., New York.

Like the other Bach excerpts Mary Howe has arranged for two pianos, this is expertly written, not difficult of execution, and should be added to the rest of the series. One of Bach's greatest melodies, it should be appealing to everybody, and is recommended accordingly.

PERPETUUM MOBILE (Rondo from the Sonata, Op. 24) by Carl Maria von Weber; transcribed by Stephen Kovacs. G. Schirmer, Inc., New York.

This selection, arranged for Bartlett and Robertson, is a real finger twister. It starts off fairly closely to the original, but soon passages in fourths, fifths, sixths and octaves appear, and considering that the pace is at a presto, the work is definitely not for beginners. Kovacs has arranged it in virtuoso fashion, and has created a two-piano *tour de force*.

FOR PIANO SOLO

MINIATURES SYMPHONIQUES (Exaltation; Passional; Conversation Piece; Difficulty in D Flat), by Albert Sermay. Chappell & Co., Inc., New York.

These Miniatures Symphoniques are published separately. None is of great difficulty, and all will provide good teaching material for teachers who like pleasant salon music. The Difficulty in D Flat is a neat exercise in fast-moving legato scale passages interspersed with chordal sections. In Passional, the longest of the four, there are some simple and direct melodies, an agitated middle section featuring an arpeggiated bass, a resounding octave climax, and a quiet, flowing conclusion. A light, sparkling attack is required for the Conversation Piece.

SONGS

DON'T FORGET YOUR BUDDY, by Bert Tannen, the text by Murray Tannen, pub. Edward Schuberth & Co., Inc.

This waltz has a lyric sweep which should make it popular. Alternate words are provided so that the song may be Don't Forget Your Mother, or Sweetheart.

I PLEDGE ALLEGIANCE, by F. E. Holly, pub. Edward Schuberth & Co., Inc.

Dedicated to David Sarnoff, this number includes two brief episodes for spoken text. The melody is slightly changed but is rhythmic throughout and singable.

CLOSE YOUR SLEEPY EYES, by Francis Gromon, pub. Galaxy Music Corp.

An admirable mood number wherein the charm of the poem by Audrey MacGregor is exquisitely set forth in the music, which flows along to a running accompaniment. Gradually the voice dies away to a *pp* for the climax, with an alternate G provided.

GIVE ME JESUS! MY LORD DONE BEEN HERE and JOHH HENRY, arranged by Hall Johnson, pub. Carl Fischer, Inc.

The first two Spirituals are set for high voice, while the work song is for medium voice. Mr. Johnson has not embellished the folk numbers nor tried to offset their simplicity by elaborate accompaniment and thereby they are more effective. John Henry, saga of a mighty hammer man, to be sung with slow but steady rhythm, has phrasing markings which maintain the racial feeling inherent in this type of number.

FOR SOLO VOICE AND PIANO

CHOPIN. Seventeen Polish songs, in their original keys with English and Polish words. Preface and English version by Jan Sliwinski.

The little volume opens with A Maiden's Wish, far better known as a piano solo (in Liszt's ornate arrangement) than as a vocal number. The Ring and Lithuanian Song have been performed occasionally in public, but the rest of the seventeen selections in this collection are practically unfamiliar. None of them rank as great; in fact, all might be considered far below Chopin's piano music from the standpoint of inspiration. However, the songs, though simple, are sincere, and unmistakably Polish in spirit. The most serious, like Song from the Tomb, The Warrior, Melody and Sad River, are also the best. There is only little of Chopin's characteristic harmonization in any of these pieces, and one misses too the Elysian flights of melody we know so well from him in other pages. Sliwinski's Preface is analytically and historically interesting. (Carl Fischer, Inc., New York.)

FOR ORGAN

TWO CHORAL PRELUDES (Supplication and Triumph), by Robert Elmore, Philadelphia organist and composer. The first is based on the Arcadelt Ave Maria, which Mr. Elmore introduces in various guises and in variations. The second is based on St. Theodulph by Melchior Teschner, and is a vigorous and more intricate number that requires considerable technical virtuosity. Suitable for recital programs. (Elkan-Vogel Co., Philadelphia.)

Mana-Zucca's I Love Life Sung by Many Artists

Mana-Zucca's song I Love Life has been presented on programs and broadcasts recently by the following artists: John Charles Thomas, James Melton, Selma Kaye, Alec Templeton, Earl Wrightson, Jerry Colonna, Bert Lahr, Adele Rivie, Henri Therrien, Mimi Benzell, Helen Arden and Giovanni Martinelli. It also is sung frequently in Army camps.

Guenther to Lecture

Dr. Felix Guenther, editor-in-chief of the Standard and Educational Dept. of Edward B. Marks Music Corporation, will appear as a guest lecturer before the Music Teachers Forum on Jan. 27.

Photo by Susan Hoeller

GEORGE SZELL

Szell to Conduct Boston Symphony

George Szell has been engaged as guest conductor of the Boston Symphony for the concerts of Friday afternoon and Saturday evening, Jan. 29 and 30. His program will include Schubert Symphony No. 7 in C major and his own transcription for orchestra of Smetana's quartet, From My Life, and the Vltava from the symphonic cycle, My Country. The Schubert Symphony will be broadcast Saturday over the Blue Network on the Boston Symphony's new radio series.

Moses Smith Named Head of Music Press, Inc.

Moses Smith, Vice-President of Music Press, Inc., and until recently Director of Columbia Masterworks, has been appointed President and Director of Music Press, Inc., to succeed Richard H. Dana, who has been inducted into the army.

Esther Abrams Writing Book on Harmony

Esther Abrams, teacher of piano, harmony and counterpoint and editor for Century and Mercury publishers, is writing a book on Fundamentals of Harmony. Miss Abrams, utilizing her experience in teaching, states that the aim of the book will be to provide the student with "enough tools so that he can compose, harmonize, and set poems with great ease—though not necessarily great inspiration."

Ethel Glenn Hier Works Heard at Akron Composers' Clinic

AKRON, OHIO.—Ethel Glenn Hier's The Mountain Preacher was presented by the University Singers under the direction of Cecil Lapo at the National Composers' Clinic held recently at the University of Akron. John Stein was the soloist. The week-long sessions presented an organ concert, the choral program, a vocal evening, a string and woodwind concert, a program of piano numbers, a band and brass recital and a concluding choral evening.

N. D.

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PHILADELPHIA: Orchestra Fare and Opera Novelties Delight Patrons

PHILADELPHIA.—Three recent Philadelphia Orchestra concerts were a feast for lovers of piano. Artur Rubinstein was the soloist, playing the Szymanowski Symphonie Concertante—dedicated to him—and the Grieg Concerto in A Minor. Works of greater contrast would be difficult to find. The Szymanowski is exciting, richly scored; not easy to understand, perhaps, but impressively sincere. It taxed all of Mr. Rubinstein's tremendous technical facility and remarkable musicianship. Even he could not make the Grieg, lovely as it is, seem very vital after the Szymanowski composition. Eugene Ormandy played the Hindemith Symphony, Mathis der Maler, with understanding of its ecclesiastical quality and mystic mood.

The Philadelphia Orchestra audience also enjoyed an all-Viennese program, conducted with loving care by Mr. Ormandy. Mahler's Adagietto from Symphony No. 5 in C sharp minor was played exquisitely. The audience enjoyed the melodious Schubert Symphony in D Major, No. 3. Four of Mozart's Eight Dances for small orchestra were charming, especially The Canary, with its lovely flute and violin solo, and The Sleigh Ride, with its gay carnival spirit. The Strauss Blue Danube Waltz ended a program that for a space transported us to a joyous world.

The Philadelphia Orchestra gave the first of this season's Children's Concerts with Ormandy conducting and Mary Van Doren, commentator. A fine but rather long program seemed a little over the heads of the young audience. Bach's Jesu, Joy of Man's Desiring was the first number. The youngsters loved the Zador Children's Symphony. But they chattered during the Strauss Emperor Waltz until one wondered whether the concert was in the Academy of Music or the Bird House in the Zoo!

Novel Double Bill

The second performance of the Philadelphia Opera Company was a novel double bill—Puccini's The Cloak and Menotti's The Old Maid and the Thief. The Puccini music is different from his other scores, more modern, even suggesting the influence of Debussy in places. It was sung in English, as was, of course, the Menotti work. Robert Brink made an effective and sombre Michell. Juanita Carter sang Giorgette. She has a good but small voice. John Hamill portrayed well the role of Luigi. Minor parts were well taken by Harry Steinberg, Richard Springman, Cathrine Latta, and Joseph Luts. Credit for the well directed performance goes to Ezra Rachlin, assistant conductor of the Philadelphia Opera Company.

The manner of staging with blackboards, white lining and movable screen, adds much to the interest of The Old Maid and the Thief. Jean Handzlik's rich and expressive voice was well suited to the role of the Old Maid. Cathrine Latta deserves praise for her acting in the role of Miss Pinkerton. Howard Vanderburg made much of Bob, the genial burglar.

The Philadelphia Forum brought the fiery Spanish Gypsy dancer, Carmen Amaya, and her family to the Academy of Music. Her dancing is speedy and strong. The program was well built and the colorful costuming a pure joy. Spanish piano music was played by Raymond Sachse, and a guitar duet by Sabicas and Paco Amaya.

Tourel Sings Carmen

La Scala Opera Company gave a splendid performance of Bizet's Carmen in the Academy of Music. Conductor Giuseppe Bambaschek gave the singers understanding support. Jennie Tourel, French-Canadian mezzo-soprano, made her Philadelphia debut in the role of Carmen. Her Carmen is interesting, and in the traditional French style. Her voice is good, she sings with taste, and her diction is splendid. Sydney Rayner sang well the dashing Don José. Stefano Ballarini made an excellent Escamillo. Gloria Vanda's light lyric voice was effective in the part of Micaela. Mildred Ippolito, Ardelle Warner, Richard Wentworth, and Donald Dame combined with Miss Tourel for an effective second act quintet. The audience enjoyed William Sena's colorful Farandole in the fourth act.

GERTRUDE MACBURNEY.

Gerhart Continues Altoona Orchestra's Series

ALTOONA, PENNA.—For his second concert of the season, Conductor Russell Gerhart of the Altoona Civic Symphony offered Frederick Wilkins, flutist, as soloist in Mozart's G major concerto. Using the cadenzas devised by George Barrere, Mr. Wilkins won an ovation and had to add Rudolf Forst's version of the familiar Carneval of Venice. The arrangement was made by one of Mr. Wilkins' New York Radio City Music Hall colleagues for him.

Mr. Gerhart opened the program with the overture to Mozart's Marriage of Figaro overture, presented with the gayety and esprit so necessary to this work. The second half of the program held Tchaikovsky's Symphony No. 5 which the conductor gave a sensitive offering.

Despite the inroads in the personnel made by the war, Mr. Gerhart has carried on the symphony with notable results. His deep musicianship and appeal to the players has brought well-balanced and informative programs played by responsive and appreciative musicians.

The next concert, with a vocal duo as soloists, will be on Feb. 5. Patricia Travers, young violinist, appears on March 25.

T. N.

Mary Fabian Deserts Opera to Enroll with WAACS

FORT DES MOINES, IA.—Mary Fabian, who has sung with the San Carlo Opera and Chicago Opera and appeared on the screen and radio, has joined the WAACS. Taking an intensive training course here, she expects to be graduated this month as a Third Officer. Prior to leaving New York, she appeared in concerts for army and navy relief and also served as a member of the lecture bureau of the American Theatre Wing and at the Stage Door Canteen.

Castagna in Newark Opera

NEWARK, N. J.—Bruna Castagna sings the title role when Carmen is presented at the Mosque Theatre on Jan. 17 as the fifth attraction in the 1942-43 repertory season of the Newark Civic Grand Opera Association, Santo D'Alia, president. Gladis Ladislau, Polish tenor, and Ivan Petroff, baritone, will be heard in other principal roles.

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RUSSELL GERHART

Charleston Symphony Opens Season

CHARLESTON, S. C. — The Charleston Symphony Orchestra, J. Albert Fracht, conductor, began its seventh season with a pair of concerts on Dec. 7 and 8. The soloists were Vivian Bower, contralto, Jean Matthews, violinist, and Richard Smith, composition winner, whose work, Improvisation, was performed. The orchestra will give three pairs of concerts and three children's programs and will play at Army camps and Navy posts in the vicinity of Charleston. Maude Winthrop Gibbon is the orchestra's manager.

Events in National Capital

WASHINGTON, D. C.—The twelfth season of the National Symphony opened officially at Constitution Hall with a magnificent performances of the Shostakovitch 7th Symphony. Hailed with "bravos," Dr. Kindler consented to repeat the performance on Dec. 16. On Nov. 11 Heifetz appeared with the Symphony in the Mozart D Major and Prakofieff second Concertos. Both Heifetz and Kindler were given prolonged ovations. Gladys Swarthout graced the National Symphony concert for the Community war fund. She was heard in a clever new suite, Time, by Olmstead. Dr. Kindler and the Symphony were brilliant in the Brahms 4th Symphony.

C. C. Cappel, presented the First Piano Quartet in Constitution Hall. Adam Garner, Henry Holt, Vladimir Padwa and George Robert make up the foursome.

G. E.

Seattle Youth Orchestra to Play New Works

SEATTLE.—Under its new conductor, Francis Aranyi, the Youth Symphony Orchestra will present a program of original compositions at its first concert in February.

H. N.

Schnabel at Ann Arbor

ANN ARBOR, MICH. — Artur Schnabel made his fourth appearance in Hill Auditorium, offering a superb program of four piano sonatas by Mozart and Schubert. A concert by the Boston Symphony under Koussevitzky was outstanding. The amazing performances of the Haydn Symphony in G major, No. 88, and Shostakovitch Symphony No. 7, (first time here) deeply stirred the audience. The annual Messiah was given by the University Choral Union under Hardin Van Deursen, ably assisted by the University Symphony. Soloists were Marjorie McClung, soprano, Eileen Law, contralto, Harold Haugh, tenor, and John MacDonald, bass, with Palmer Christian, organ, and Mabel Ross Rhead, piano.

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LONDON: Wartime Concerts Draw In City and Provinces

By HUGH LIVERSIDGE

LONDON.—The whole of Britain's music front continues very active. Weekends in London show a spate of music-making but during the week it is usually left to the National Gallery concerts to keep the flag flying.

The Royal Philharmonic Society has proved a benefactor and friend in need to many composers. (Beethoven was the most notable example.) Following their usual progressive policy this Society—more than a century old—presented Bartok's Concerto for two pianos at the Albert Hall. Originally composed as a sonata for two pianos, the work has lost something in the addition of the orchestral part. Louis Kentner and Ilona Kabos were able soloists. Sir Adrian Boult conducted the London Philharmonic Orchestra.

The Albert Hall set an all-time low in gloom. The fog penetrated the auditorium and the customary icy blasts which assailed us did nothing to dispel it. Such conditions induce a state of mind in the listener which does justice neither to music nor performer.

A Sunday Phoenix Theatre concert with the National Symphony Orchestra was memorable for Eda Kersey's fine playing of the Mendelssohn violin concerto. Her phrasing was clear and clean, and tone remarkably sweet. In the slow movement she expressed fragrance, romance and tenderness. It was a reminder that despite man's bestiality and stupidity, the earth renews its greenness and black winter gives place to summer's glories. My gratitude was all the greater when I recalled a certain other violinist who played all the notes and left the music out.

Mahler Cycle Is Novelty

Mahler's music still doesn't seem to make much headway in Britain. Yet when concerts of this composer's music are given the hall is usually full. At the National Gallery an old friend from pre-war opera days—Sabine Kalter—gave Lieder eines Fahrenden Gesellen. Her reading was instinct with artistry and the optimism of the disappointed young lover was elegantly expressed. It is good to see that the National Gallery committee do not discriminate against our former Continental musical friends who seek a haven from aggression here.

On a recent Sunday Sir Henry Wood conducted the L.P.O. in an interesting all-Russian program which included Prokofieff's "Classical" Symphnoy. A Cambridge Theatre concert gave us American composer Ernest Schelling's amusing Suite Fantastique for piano and orchestra. Moisewitsch was the able soloist and Fistoulari, conducting the L.S.O., gave him every support.

New Moeran Sonata

One National Gallery concert gave us a recital by Kathleen Long, (piano), and Eda Kersey, (violin). It proved that "practice makes perfect." Every phrase was given its full value in composers so diverse as Mozart and Sibelius. E. J. Moeran's interesting sonata had a marked Irish flavor.

At the Albert Hall the Royal Philharmonic concert was conducted by Sir Henry Wood. This august society, very wisely, does not allow politics to interfere with its programs, for the first item was the overture to Hitler's favorite opera Die Meistersinger. Lack of rehearsal was apparent particularly in the notable passage for woodwind half way through the overture. Catterall was soloist in Moeran's violin concerto. This work confirmed the good impression it had previously made upon me—particularly the last movement. It must be very gratifying to this composer that his work is so popular since his musical career was carried through in the teeth of opposition. Sibelius' The Swan of Tuonela received a good performance.

At Wigmore Hall, Dr. Jacques and his string orchestra gave Bach's Brandenburg concertos with Cyril Smith as piano soloist, on behalf of Lady Cripps' United Aid to China Fund.

A Sunday Albert Hall concert gave us Berlioz's Royal Hunt and Storm. Since the war this composer's works have seldom been heard here, doubtless due to the demands most of them make on the orchestra. However, despite wartime difficulties, Basil Cameron and the London Philharmonic managed to present the essence. Moisiewitsch was soloist in Beethoven's "Emperor" concerto.

Provinces Booming

Meanwhile the provincial musical scene continues very active. Manchester is a radiating centre of musical activity. The famous Hallé Orchestra have been touring Britain in addition to home concerts. The Liverpool Philharmonic has done likewise. At Birmingham, Leslie Heward's direction of the Municipal Orchestra is a noteworthy feature.

Christmas time in the Provinces shows no slacking of the musical offensive. Glasgow is very active with symphony programs. In St. Andrew's Hall concerts, part of a weekly series, took place on Dec. 19, 20, 26 and 27. Attendances have been, throughout the season, well above those of the last year. A special performance of Messiah was given at noon on New Year's Day.

At Leeds the Northern Philharmonic orchestra under Dr. Heinz Unger, gave an extra concert, by special request, at the Town Hall on Dec. 27. Clifford Curzon was the soloist in a Mozart concerto. This orchestra and conductor also have a busy schedule playing at other towns in the north in addition to Dr. Unger's engagements with the B.B.C., London Philharmonic and Birmingham orchestras. At the Town Hall, Leeds, Dr. Unger conducted this orchestra in a memorable concert which included a finer phrased and vivacious reading of the Figaro overture. Brahms' third symphony provided an object lesson on how to achieve brilliant effect while faithfully following the score.

A sensationally vital performance of Tchaikovsky's Romeo and Juliet was also included.

OLGA COELHO

Olga Coelho to Tour in Concerts

Although well known for her regular broadcasts over the Columbia Network, Olga Coelho, the Brazilian soprano and guitarist, is now preparing for her first concert tour of the United States. Her New York debut will take place at Town Hall on Feb. 9, and will be followed by engagements in Rochester and Cleveland in March.

In 1936 Mme. Coelho was the first artist ever to be authorized by the government of Brazil to promote the interest in Brazilian music throughout the world.

Since then she has toured France, England, Italy, Portugal, Austria, Hungary, Holland, New Zealand, Australia, Dutch Indies, Singapore, South Africa and South America.

Buenos Aires Pays Honor to Argentine Composers

BUENOS AIRES.—A concert in honor of the 80th anniversary of Alberto Williams, noted Argentine composer, which he attended in a box; and several performances of the Argentine work, La Sangre de las Guitarras, by Constantino Gaito, as well as a production in Spanish of Strauss' operetta, The Gypsy Baron, were features of the recent season. Both the latter productions were given with national or resident artists.

De Basil's Ballet Russe, in its final Colon performance here, gave the premiere of an Argentine work, Fué una vez, with music by Carlos Guastavino, and choreography by Mme. Pueyrredon de Elizalde, daughter of Dr. Carlos Elizalde, Mayor of Buenos Aires. The scene is laid in this city in 1830. The production was repeated at a charity performance in the gardens of the Presidential Residence at Olivos, a few miles from the city.

JORGE M. WHITE

New Opera to Give Double Bill at Concert

Yolanda Mero-Irion announces that The New Opera Company will present a "Five O'Clock Opera Concert" at the 44th Street Theatre, New York, on Sunday afternoon, Jan. 31.

Two short operas in English will be given: Pergolesi's The Maid is Mistress (La Serva Padrona), and Hindemith's There and Return (Hin Und Zurueck). The new English versions are both the work of Felix Brentano, with lyrics by Marion Farquhar.

The operas will be given in costume but without scenery and the accompaniment will be furnished by a small orchestra. Isaac Van Grove will be musical director and Mr. Brentano, stage director.

ETHEL BARTLETT and RAE ROBERTSON

Bartlett-Robertson to Present 2 Recitals in N. Y.

Ethel Bartlett and Rae Robertson, duo-pianists, on Jan. 17 in New York at the Y.M.H.A. will premiere David Diamond's Concerto for Two Pianos and A. W. Binder's Hora (Palestinian Dance). During the holidays they played twice at the Stage Door Canteen.

On Feb. 24 the pianists will give a recital in the Town Hall Endowment Series.

Heifetz Recital Starts New Year in Newark

NEWARK, N. J.—With Jascha Heifetz and Bartlett and Robertson, duo-pianists, the New Year got off to a good start for the Griffith Music Foundation of Newark. Heifetz gave the third concert in the Foundation's Major Concert Series on Jan. 6, and the piano duo appeared on Jan. 10, in the Master Piano Series. Both played to full houses at the Mosque Theatre.

Robert Casadesus played the second concert in the Master Piano Series at the Mosque Theatre, Sunday afternoon Dec. 6, to a capacity audience of 3,500.

Marian Anderson returned to Newark for the fifth time under the auspices of the Griffith Foundation, to give the second in the Major Concert Series, on Dec. 9, also at the Mosque Theatre. The audience reached 4,000, and standing room had to be sold.

After the concert, Miss Anderson held a stage reception, to which Mrs. Parker O. Griffith had invited some 200 representatives of the five Essex County women's organizations which cooperate with the Foundation in sponsoring the Major Series.

L. B.

Roth Quartet Playing M. Wood Hill Suite

The Roth Quartet, after introducing the Out-of-Doors Suite by M. Wood Hill in New York City last May, played it at several festivals in the West and plans to program it in Cleveland, Chicago and Philadelphia.

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BALTIMORE: Resident Orchestra and Visiting Opera Hailed

By GUSTAV KLEMM

BALTIMORE, MD.—The usual musical lull at Christmas time was broken for the first time in many years—and most delightfully—by the Philadelphia Orchestra and Eugene Ormandy, who presented a thoroughly enjoyable program by Bach, Beethoven and Brahms on Dec. 30 before a Lyric crowded to capacity. Two Bach Chorales were followed by the Beethoven "Emperor" concerto superbly played by Rudolf Serkin. Following the intermission came the Brahms Second symphony, a felicitous touch to a memorable evening.

Earlier this season, the Philadelphia-La Scala Opera Company made its first trip away from home when it visited this city to present Aida. One of the highlights was the splendid orchestra and the conducting of Angelo Canarutto.

Franceso Pelosi, general manager of the company, and Mrs. Walter A. Knerr, president, were on hand. Elda Ercole scored a success in the title role, the more than capable cast also including Sydney Raymer, Maria Crescentini, John Lawler, Angelo Pilotto, Nino Ruisi and Helen Botwright. Two weeks later, the company gave Rigoletto here, the title part excellently sung by Giovanni De Surra. Hilde Reggiani, after warming up, did a beautiful job with the Caro Nome, Bruno LIandi sang well as the Duke. Others heard included Benjamin Grobani, Nino Ruisi, Ada Belle Files and Beatrice Altieri. Again the large orchestra covered itself with credit, the conductor being Giuseppe Bamboschek.

The Philadelphia La Scala Grand Opera Company returned for the third of its series of four operas, presenting Carmen with Jennie Tourel in the title role, an assignment she handled with skill, vocal ability and dramatic intelligence. Giuseppe Bamboschek conducted the excellent orchestra, which had an important part in the success of the evening. Armand Tokatyan replaced Sydney Rayner as Don José and did well in the part. Stephen Ballarini was Escamillo, and Gloria Vanda, Micaela. The supporting cast and production provided by Francesco Pelosi again proved outstanding.

Resident Symphony Hailed

Reginald Stewart and the Baltimore Symphony gave two more successful concerts before beginning their Christmas vacation. On Dec. 10, the fourth subscription concert was given with Harold Bauer as soloist in a program that was all-Beethoven with the exception of a Mendelssohn fugue, orchestrated by Mr. Stewart. Bauer played the G major concerto, No. 4, Op. 58. The program closed with an excellent performance of the Beethoven Seventh, expertly played, with a smoothness and dispatch that belied the orchestra's tender age.

The second Sunday Night concert centered about the Tchaikovsky Fourth, further program items including the overture to Der Freischütz; The Afternoon of a Faun, and Fêtes by Debussy; The Sorcerer's Apprentice by Dukas. Enthusiasm ran high and Mr. Stewart was forced to add an encore, Strauss' Wiener Blut, which after a half-dozen recalls was repeated. The orchestra resumes on Jan. 14 with Lily Pons as soloist.

Peabody Recitals at New Hour

The 77th season of the Peabody Friday Afternoon Recitals—moved up to 3 o'clock by Reginald Stewart, director of the conservatory—was opened by Gladys Swarthout, who gave vast pleasure to the large audience that filled the attractively redecorated auditorium. Lester Hodges supplied excellent accompaniments for tne singer, who included on her program the first performance of Olmstead's, Time, a suite for voice and piano. Efrem Zimbalist, violinist, came the next week for a concert of aristocratic makeup, and was followed by Alexander Kipnis, who gave a recital of such fine qualities as veteran concert-goers seldom hear. Bartlett and Robertson, duo-pianists, gave ample pleasure to the large audience that turned out to hear them the next week.

C. C. Cappel gave Baltimore its first hearing of the First Piano quartet, a radio-developed concert attraction that presented a program ranging the field of musical favorites. . . . The Baltimore Music Club, Mrs. Howard M. Kern president, opened its 20th season with Reginald Stewart, conductor of the new Baltimore Symphony Orchestra, as the principal speaker. Following the luncheon, a recital was given by Alfredo Chigi, baritone, who sang a group of MS songs by Elmo Russ. . . . The Peabody Conservatory Orchestra, conducted by Stanley Chapple, gave its first concert with Melvin Ritter and Martha Larrimore as soloists.

Baltimore Cancels Season by Metropolitan "with Regret"

BALTIMORE.—The annual season of the Metropolitan Opera scheduled here next spring has been cancelled by the Baltimore Opera Club, sponsor, according to an announcement by Frederick R. Huber, secretary. The statement says in part: "Because of the ban on pleasure driving, especially the recent order which even prohibits the use of taxicabs, the officers of the Baltimore Opera Club after consultation with the Metropolitan, have decided to forego the opera season this year." The club announced that "the action was taken with great regret," as the Metropolitan series "for 16 years has been one of the main events in Baltimore" and expressed the hope that "conditions will warrant the resumption of the season next year."

Universities Plan To Retain Arts Courses

(*Continued from page* 3)

program: no provision, however, exists for such recognition by the War Department.

University heads who at first believed that the plan of the War and Navy Departments to take over certain colleges on Feb. 1 would doom liberal arts courses, including music, now feel that although student personnel may be limited in this field, sufficient students will be available to continue.

Meantime, the music schools are awaiting word on their offer to the government to provide specialized training in this field. Dean Oscar Wagner of the Juilliard Graduate School said that the music schools have pointed out to the military and naval authorities that specialized music courses are available. It becomes a question as to whether the Government will arrange for increasing its own facilities or take advantage of the program, already functioning in the music schools, to fit men for band work, conducting, theory and other phases of music.

Dean Wagner told the Musical Courier that the Juilliard Graduate School has already expanded its conducting classes, and stands ready to offer men who are already prepared in this work for government assignment.

Approve 32 Schools For Graduate Study

(*Continued from page* 3)

The 32 approved schools for giving one or more of these degrees are:

American Conservatory of Music, Chicago; Arthur Jordan Conservatory of Music, Indianapolis; Chicago Conservatory of Music; Chicago Musical College; Cincinnati Conservatory of Music; Cleveland Institute of Music; College of Music of Cincinnati; Cosmopolitan School of Music, Chicago; De Paul University School of Music, Chicago; De Pauw University, Greencastle, Ind.; Eastman School of Music, Rochester, N. Y.; Illinois Wesleyan University, Bloomington; Indiana University, School of Music; Michigan State College; Minneapolis College of Music; New England Conservatory of Music, Boston; North Texas State Teachers' College, Denton; Northwestern University School of Music, Evanston; Oberlin Conservatory of Music, Oberlin, O.; Syracuse University, Syracuse, N. Y.; University of Arizona School of Fine Arts; University of Illinois; University of Iowa School of Music; University of Kansas; University of Michigan School of Music; University of Oklahoma; University of Southern California, College of Music; Yale University School of Music; Smith College, Northampton, Mass.; University of Missouri; University of North Carolina, Department of Music; Boston University College of Music.

The members of the Committee on Graduate Study are Howard Hanson, Eastman School of Music, University of Rochester, Rochester, N. Y.; Phillip Greeley Clapp, University of Iowa, Iowa City; Charles J. Haake, American Conservatory, Chicago; Glen Haydon, University of North Carolina, Chapel Hill, George McClay, Northwestern University, Evanston, Ill.; Earl V. Moore, University of Michigan, Ann Arbor; and Donald M. Swarthout, University of Kansas, Lawrence.

PASSED AWAY

CARL W. STOCKBRIDGE, 59, cellist of the Boston Symphony Orchestra since 1918, died on Dec. 21. He succeeded his father, Arthur B. Stockbridge, noted cellist, who had been a member of the orchestra when it was founded. His mother was Amalia Aberg, opera singer and pianist.

EDWARD J. A. ZEINER, 71, organist and choral director and for many years prominent in public school music in New York City, died on Nov. 23 at his Port Washington, L. I., home.

ANNA L. MEHRBACH, 65, who as Anna Lichter had appeared in opera, died on Dec. 8 at East Orange, N. J. She was prima donna of the Tivoli Opera in San Francisco, and appeared with the Savage company.

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HOLLYWOOD: Film Capital's Music Forces Busy Despite "Quiet" Holiday

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

Hollywood's holiday season was the quietest, musically speaking, in several years as the Philharmonic Orchestra and the Behymer Artist series both tactfully avoided the Christmas days. Hollywood Boulevard was decorated with huge plaster Santa Clauses (the metal trees of former years were turned in for war use), but the loudspeakers broadcasting carols throughout the day were conspiculously absent.

A local production of the perennial operetta favorite, The Chocolate Soldier, opened Christmas night to a capacity audience in the Biltmore Theater, and was well staged by Alonzo Price, with excellent settings by Adrian Away. Charles Purcell sang the title role with infectious gaiety. Florence George was a winsome Nadina, her voice light but true toned and of appealing quality. Bonnie Emerie contributed a vivacious and vocally excellent Mascha. Earl Covert was an admirable Alexius, and Ruth Gilette was a splendid Aurelia, with Douglas Leavitt and Lionel Braham contributing clever comedy. Cecil Stewart conducted efficiently.

In Recital Halls

Violinist Alexander Murray played with lovely tone, enjoyable intonation and excellent style in recital at the Assistance League Playhouse, Dec. 20, with Shibley Boyes providing beautifully balanced cooperation at the piano. Center of musical interest was a finely written Duo by Miklos Rozsa, a four-movement work that could quite as easly be called a Sonata. Its idiom was individual, marked with bold and vigorous rhythms and delightfully spontaneous melodic flow. A lovely Sonata by Delius, the familiar Mozart Concerto in A major and shorter items completed the program.

The superbly disciplined Don Cossack Chorus under Serge Jaroff's firm direction elicited vociferous plaudits in the Philharmonic Auditorium, Dec. 20. First group, as always was devoted to liturgical music, opening with a dramatic Funeral Service. Moments from the Don Cossack's Life, adroitly arranged by Schvedoff, soldier songs and folk songs comprised the rest of the program.

A promising young violinist, Constance Kronkowska, gave a conventional program in the Assistance League Playhouse, Dec. 12, with Richard Tetley-Kardos at the piano. Major items were the Grieg C minor Sonata and the Wieniawski D minor Concerto.

The University Orchestra offered a program at the University of Southern California, Dec. 6, and showed to advantage under the baton of Lucien Cailliet. Program included three Bach-Cailliet arrangements, the finale from the First Symphony of Brahms, the Tchaikovsky March Slave and Weber's overture to Der Freischütz, the last two led by Louis Thorpe and Ralph Rush. American works were Cadman's Marche Grotesque and McBride's Fugato on a Well Known Theme.

Another University event was presentation of the Bach Christmas Oratorio on Dec. 13, with soloists and choir accompanied by the Hancock Ensemble. Mat T. Krone conducted with fine musicianship, familiarizing the auditors before the performance with the chorales in which all joined.

Hollywood Notes

Louis Gruenberg has composed exceptional music for Columbia's Commandos Strike at Dawn. The war scenes are strongly enhanced and the music gives a great lift to the picture, especially emphasizing psychological aspects in a way that can be given by music as by no other medium.

Frank Skinner has provided an excellent score for Walter Wanger's new Universal picture, Arabian Nights, his strains contributing appropriate whimsicality. . . . In the intelligent underlining classification is Alfred Newman's score to Twentieth Century-Fox's Life Begins at Eight Thirty.

A string quartet consisting of Eudice Shapiro, Alexander Murray, Virginia Majewska and Kurt Reher, will take part in the coming series of Evenings on the Roof concerts and participate in the ISCM Festival.

Mezzo-soprano Nan Merriman, artist-student of Alexia Bassian, spent the holidays with her brother in Pittsburgh.

Vladimir Drucker played a trumpet concerto by American composer Leo Shukin, as soloist with the Philharmonic Orchestra in the children's concert, Dec. 12. Written for the Columbia picture, Our Wife, the music is modern, with even a touch of swing. Morris Stoloff conducted.

THE FIRST PIANO QUARTET

have returned to the air and are being heard over NBC in a regular series. They recently appeared in a concert at Constitution Hall, Washington, D. C., and will be heard in other leading cities. The members of the quartet are Adam Garner, George Robert, Vladimir Padwa and Henry Holt.

Mme. Alexia Bassian heard from pupils all over the world during the Christmas season, including soprano Winifred Cartwright, who has been giving concerts in England and appeared with the Symphony Orchestra of Brighton.

* * *

Pianist Ray Cooper is playing clarinet in the 52nd Air Force Band, a newly formed organization in which he was the first member, and is already a Corporal. He is also recruiting singers to form a vocal unit.

* * *

The Meremblum Junior Symphony Orchestra has made its second short subject for Warner Bros., with the organization led by its founder-conductor, Peter Meremblum.

* * *

Miklos Rozsa has penned a fine score for Frank Buck's United Artists' film, Jacare. The music underlines the narrative throughout. The composer has used distinctive themes for each of the many animals shown, and includes music suggesting the Brazilian locale.

Charlotte B. Ringquist Serves as "Singing Hostess"

HOLLYWOOD.—Charlotte Boerner Ringquist, soprano, was heard at the Hollywood Bowl concert on Jan. 10. Mme. Ringquist is the "singing hostess" on Tuesdays and Fridays at the United Officers Club. At the recent opening of the organization, which is in the Hollywood Athletic Club, she sang the National Anthem and a group of songs. N. N.

Tansman Appears with Orchestras, Writes Film Score

Alexander Tansman appears with the National Symphony Orchestra on Feb. 3 in Washington, D. C. On Feb. 5 he conducts his latest symphony with the Cincinnati Symphony. On Feb. 2 he appears in Baltimore.

Bernard LaBerge, manager of Mr. Tansman, who booked the engagements, announces that the composer is in Hollywood writing the score for the forthcoming MGM picture, Flesh and Fantasy.

Seattle Fetes Symphony

SEATTLE, WASH.—Musical interest in Seattle centers about the activities of the Symphony Orchestra. With Sir Thomas Beecham concluding his series of appearances with the orchestra (his second season) there has been a tremendous increase in attendance at the concerts.

One of Beecham's innovations was a "People's Concert," given at the Civic Auditorium. The regular symphony was augmented by the entire orchestra (trained under George Kirchner) from the University of Washington, with some 110 musicians assembled on the stage. Beethoven's Fifth Symphony was the main offering.

Sir Thomas honored Dorothy Eustis, brilliant young local pianist, and pupil of Berthe Poncy Jacobson, in presenting her as soloist in the Franck Symphonic Variations. Another local musician—George McKay, a member of the faculty of the University of Washington—was also honored, in having his sprightly and satirical Symphonie Miniature played. The Sibelius Second Symphony was given an inspired performance.

Sir Thomas, for his final concert, presented Whitney Tustin, the orchestra's gifted young oboist, who played the Handel oboe Concerto and received prolonged applause. As a final tribute to the music department of the University of Washington, Sir Thomas used the chorus trained under C. W. Lawrence in Delius' Appalachia.

Sten Englund, basso, returned to Seattle from Hollywood, to appear as soloist Nov. 27 with the Svea Male Chorus, under the direction of C. H. Sutherland.

Recitals Thronged

Opening the series of popular Saturday evening concerts presented under the Cecilia Schultz management, Jan Peerce attracted a splendid audience. Continuing these popular Saturday evening presentations, Fray and Braggiotti, duo-pianists, drew an audience which was wildly enthusiastic. Bidu Sayao, Brazilian soprano, appeared for her second concert on Nov. 6. Carroll Glenn, young American violinist, made a brilliant Seattle debut before the Ladies Musical Club, Nov. 3. Blanche Thebom was also presented by this club in November in her first Seattle appearance.

With the Seattle Symphony, Ronald Phillips, of the orchestra gave a fine interpretation of the Mozart Clarinet concerto at the second concert.

Sir Thomas invited service men to attend the rehearsals of the Seattle Symphony. They pay a small admission fee, which goes into a fund to buy phonograph records for army camps.

Hutcheson Recital to Mark Anniversary at Peabody

BALTIMORE.—Dr. Ernest Hutcheson, president of the Juilliard School of Music and a former faculty member, will give a commemoration recital on Founder's Day, Feb. 12, as part of the 75th anniversary exercises at Peabody Conservatory. Olin Downes will deliver the anniversary address. Many other festivities are planned.

The second semester opens on Feb. 1 with activities and curriculum broadened under the new director, Reginald Stewart. Virginia Carty, dean, reports applications for matriculation from all sections of the country.

Recently added instructors include Nadia Boulanger, Harold Bauer and Charles M. Courboin. The public school department has expanded its program.

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MINNEAPOLIS: Orchestra Marks 40th Anniversary

MINNEAPOLIS.—The fortieth season of the Minneapolis Symphony is well under way. It opened with a program dedicated to the Allied Nations. A service flag showing nine stars, and nine new names on the roster, nine new faces in the orchestra were evidence enough of how the war is being met, but the program overcame this serious undertone with a gala spirit. England was represented by Elgar's Pomp and Circumstance march, Norway by Grieg's The Last Spring, Poland by Tansman's Polish Rhapsody, Russia by Tchaikovsky's overture 1812, the orchestra being augment for this work by the University of Minnesota Concert and America was represented by William Schuman's American Festival Overture and the Victory theme by the Beethoven Fifth Symphony. Dimitri Mitropoulos set a brilliant pace and kept the audience keyed high throughout the program.

The second concert was made particularly notable by the dramatic singing of Dusolina Giannini in Ah! Perfido by Beethoven, and Ocean, Thou Mighty Monster by Weber. Several encores gave striking examples of her operatic art. Mitropoulos gave a devotional version of Schumann's Symphony No. 1 and completed the program with the overture to The Barber of Bagdad by Cornelius and Nos. 1 and 2 of the Gymnopedies by Satie-Debussy.

The third concert was given over to Mozart, Haydn and Brahms. A concert suite from Mozart's Idomeneo was touched up by Busoni, but it remained Mozart. The "Military" Symphony of Haydn was rousingly given. The Brahms concerto for piano, No. 1, was amazingly vitalized by Rudolf Serkin, who also dazzled the audience with encores.

The fourth concert marked the return of Carroll Glenn, violinist, as a symphony soloist; her success last season on the Sunday series earned her this honor. Her playing of Mozart's concerto No. 5 in A major was marked by admirable tone and phrasing. She won a special response from the audience instantly and played the exacting Tsigane of Ravel as an encore. A merry overture, Pinocchio by Ernest Toch, opened the program. The Brahms Symphony No. 1 was given superb dimensions.

The Sunday Twilight concerts of the Minneapolis Symphony began with Patricia Travers, violinist, as soloist in the Mendelssohn Violin Concerto. The second presented Felix Witzinger, pianist, in the Beethoven Concerto No. 3.

Risë Stevens inaugurated the University of Minnesota Artists Course with a song recital, Nov. 10, showing a lovely voice, charming manner, and a diction clear and clean. Purcell, Bizet, Schumann, Wolf, Brahms, Saint-Saëns, Tchaikovsky, Dvorak and Rachmaninoff were represented by familiar songs. The audience demanded several encores. Paul Ulanowsky was an excellent accompanist.

EARLE G. KILLEEN.

STEPHAN HERO

was soloist on Dec. 29 with the Kansas City Philharmonic, Karl Krueger conducting. Mr. Hero recently played at Camp Upton, L. I., and Fort Hancock, N. Y., for service men.

Hudson Grand Opera Group Presents The Barber

UNION CITY, N. J.—A capacity audience heard the Hudson Grand Opera Association's presentation of The Barber of Seville at the Grieff Theatre. It was the second offering of the season. Doris Marinelli, Nino Martini, Angelo Pilotto, Nicola Moscona, Pompilio Malatesta, Irene Antal, and Manfred Hecht comprised the cast. Thomas Philip Martin conducted and the production was enthusiastically received.

The next presentation, La Boheme, will be sung on Feb. 17 by Marita Farell, Franco Perulli, Carlo Morelli, Christina Carroll and Lorenzo Alvary.

John H. Schuster is president of the Association, Michael De Pace, advisory director, and Mr. Martin, musical director.

Lotte Lehmann, Sari Biro Join N.C.A.C. Artist List

Lotte Lehmann, Metropolitan Opera soprano, and Sari Biro, pianist, have been placed under management contracts by the National Concert and Artists Corporation. Mme. Lehmann's appearances in 1943-44 will be under NCAC direction.

Miss Biro, heard in three Town Hall recitals, has appeared with orchestras in Philadelphia, Cincinnati, Kansas City, Denver, New Orleans and New Haven.

Savoy Guild to End Series

The Savoy Opera Guild concludes its season at the Cherry Lane Theatre, New York, on Jan. 31. The series of Gilbert and Sullivan operas was started on April 15 last. Ruddigore opened the new year with Patience to be given for two weeks following and The Mikado and The Gondoliers scheduled to be heard subsequently for one week each.

Rosa Bok to Fulfill Concert Engagements of Greco

Rosa Bok, Metropolitan Opera soprano, has been chosen to fulfill the concert engagements of Norina Greco, it is announced by J. J. Vincent, the latter's manager. Miss Greco will not return from South America this season, Mr. Vincent stated.

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In the Studios

Bernard Taylor

Professional engagements of artists from the New York studios of Bernard Taylor include the following activities in churches, concert, radio and opera:

Glenn Darwin, baritone soloist at St. Bartholomews Church, in addition to oratorio engagements, gave a recital at Houghton, N. Y., Seminary, appeared at Army-Navy E Award ceremonies at Newark, N. J., and Emporium, Penna., presented three programs over WEAF and was heard on the Inter-University of the Air program over WJZ with Dr. Frank Black. Mr. Darwin in February tours the South as far as Amarillo, under NCAC management. On Jan. 20 he gives a recital in Richmond, Va.

Donald Dame, tenor soloist at Grace Episcopal Church, was heard in Messiah with the New York Oratorio Society in Carnegie Hall; appeared in opera in Baltimore, Philadelphia and Brooklyn; sang Simon in the Beggar Student and Afanasi in the New Opera Company's Fair at Sorochinski. With Leopold Sasche, he organized the Shoestring Opera Company.

Mildred Young, for two years contralto soloist at Christ Church, was engaged in November for similar duties at Temple Emanu-El. Miss Young was a member of the New Opera Company during its first season; she now has joined the Shoestring Opera Company. The contralto is heard on the Great Moments in Music radio program.

Elwyn Carter, baritone soloist at First Presbyterian Church, toured with the Opera in Miniature Company, gave a recital at Columbia University, and during the holidays sang in Messiah at Western State College, Kalamazoo, Mich., Augustana College, Rock Island, Ill., and the University of Cincinnati.

Helen Carlson, contralto, who toured with Charles L. Wagner's Company in an English version of La Boheme, was engaged as soloist at First Congregationalist Society, Passaic, N. J., and also for services at Temple Israel, White Plains, N. Y. She has given programs for women's clubs in White Plains and New Rochelle and also sang a benefit for the Russian War Relief Society.

Margaret Gilpin is soprano soloist and Mary Eleanor Krummel is contralto soloist at the Twelfth St. Reformed Church, Brooklyn.

Robert Beam, tenor, has been engaged by several churches in New York, Brooklyn and Long Island. Temple Beth Emeth, Brooklyn, has appointed him tenor soloist. Recently he sang at Radio City Music Hall, and he has been a member of a quartet in radio and recordings.

Jeanette Taylor, mezzo-contralto, was heard at a concert of the New York Singing Teachers' Association. On Dec. 12 she participated in a program at the Museum of the City of New York. She is a member of the choir at Middle Collegiate Church, New York.

Gayle Pierce is soprano soloist at Bethany Reformed Church, New York. She was a member of the quartet on the Russian War Relief program.

Sherburne Barber, baritone, is a member of the double quartet at Lafayette Ave. Presbyterian Church, Brooklyn. Carabelle Blake is soprano soloist at Holy Trinity Church, New York.

Frank Gamboni, baritone, heard with the Syracuse Symphony Orchestra recently, has been engaged as soloist at St. Luke's Church. He also sang on the Russian War Relief program.

ERNESTO BERÚMEN

Berúmen Marks 25th Anniversary

Observing the 25th anniversary of his debut, Ernesto Berúmen is presenting several piano recitals this month. Mr. Berúmen made his New York bow on Jan. 28, 1918. He will be heard several times in New York including a program at the La Forge-Berúmen Studios, at the New York Hospital, at New York University, twice in Brooklyn and on Long Island and in Connecticut.

Elza Harthan Arendt

CHICAGO.—Geraldine Garro was soloist and also directed the pageant of the Nativity on Dec. 19 at Avalon Park Community Church.

The pageant at First Congregational Church of Oak Park, Kenilworth and Lake was performed on Dec. 20. The Christmas musical vesper service included carols and hymns, excerpts from Handel's Messiah, and a solo by Marine Lagerstrom. Mme. Arendt, in addition to singing, directed the pageant, arranged the costumes, lighting and other incidentals and was in charge of the music.

Rosalie Miller

Regina Resnick, dramatic soprano, heard this season with the New Opera Company, has been engaged for appearances at the Mexico City Opera House as Elisabeth, Micaela and Leonora. Miss Miller has accompanied Miss Resnick to Mexico to continue her work with her. In the interim, Barbara Young, another pupil, has been left in charge of Miss Miller's New York studio.

Ruth Altman, soprano and George Bakos, other artist-pupils of Miss Miller, will be heard in Carmen this month in Paterson, N. J.

Samuel Margolis

Anne Brown, soprano, is spending January concertizing. Recently she was soloist with the Toronto Symphony under Hans Kindler. Margaret Roy is fulfilling her second season in leading roles with the Boston Comic Opera Company. Merrill Miller has been touring in Texas and Miriam Miller is booked for opera appearances as well as concert engagements.

These artists are from the New York studios of Samuel Margolis.

Stephany Poinier Presents Pupils in Own Christmas Play

Mme. Stephany Poinier, dramatic teacher, presented a Christmas play, written and directed by herself, with several of her pupils for the New York Council of Women on Dec. 21 at the Hotel Astor. Barbara Lee Blanche played the leading role. Others in the cast were Charmaine Stadler, Doris O'Connor, Frances Fox and Joan Manners. Mme. Poinier also read a poem, Everybody's Christmas, by Almeada M. Costello, dedicated to the Council.

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Mr. Bass is a noted and successful industrialist who has found his chief interest to be music. In his leisure he has contributed much to the music public and has quietly been aiding and supporting the work of many of our greatest composers and musicians.

Perhaps Mr. Bass' most publicly noted contribution to music has been his lending to Carnegie Hall of his unique and most valuable collection of musical autographs.

After many years in the field of big business and only dabbling in music as a hobby, Mr. Bass now has turned almost entirely to composing and his newest works have just been published by Edward B. Marks.

While Mr. Bass has been an American citizen for a good many years, he has retained a nostalgic feeling toward the Viennese music of his early life. His newest music album, Vienna Sketches, presents a group of eight impressions in three-quarter time which are definitely Viennese in flavor. They prove that the beloved style of Alfred Gruenfeld and Edward Schutt is still being kept alive by our contemporaries.

Among the other recent works of Mr. Bass which have just been published are his Four Songs Without Words written for cello and piano. These songs, Contemplation, Forgotten, Longing, and Solitude, are being included by Joseph Schuster in his concert programs.

Another of Mr. Bass' compositions, Scherzo Piquant, will shortly be introduced by Simon Barere on the concert stage.

Unity Festival Planned

Artists of Slavonic ancestry will participate in the Unity Festival, sponsored by the American Slav Congress, Zlatko Balokovic, president, on Jan. 18, in Carnegie Hall, New York. In addition to the noted violinist, the artists include Zinka Milanov and Jarmila Novotna, Metropolitan Opera sopranos; Ivan Petroff, baritone; and Witold Malcuzynski, pianist. The Congress represents the twelve Slavic nationalities in this country.

Sapio Students Appear

Angelita Loyo, soprano, artist pupil of the Sapio Studios, appeared in recital recently. Rosina Martocci, lyric soprano, gave a joint recital for the Educational Alliance with Helen Hollander, violinist. Romualdo Sapio was at the piano for the singers. Included in the program were songs of Haydn, Schumann, Mozart, Grieg, Wolf, Hageman and Cyril Scott.

Rosati Pupil Heard

Pasquale Fortunato, from the studio of Enrico Rosati, sang the role of Turiddu with the Mascagni Opera Company on January 3 in New York.

Naumburg Foundation Lists 1943-44 Recital Contest

Applications for the 19th annual awards for pianists, violinists, cellists and singers, given by the Walter W. Naumburg Musical Foundation, must be filed by Feb. 27. The awards are debut recitals, sponsored by the Foundation, during the 1943-44 season.

Candidates must not be under 16 or over 30 years of age and must be recommended in writing by a teacher, music school or musician of acknowledged standing. They must not have given a New York recital reviewed by the critics. However, any candidate who has given such a recital when under the age of 10 will not be excluded.

Preliminary auditions will be conducted during March. The Advisory Committee cooperating in the auditions includes Ernest Hutcheson, Francis Rogers, Willem Willeke and Mrs. Anna C. Molyneaux, manager of the foundation. Final auditions on April 6 and 7 will be judged by Dr. Wallace Goodrich, chairman; Joseph Szigeti, violin; Edward Johnson, voice; Artur Rubinstein, piano; and Howard Barlow, conductor.

Details may be obtained from Mrs. Molyneaux at 9 East 59th St., New York.

SCHOOL ACTIVITIES

Institute of Musical Art Students in Recitals

Students at the Institute of Musical Art were presented in two recitals just prior to the holidays. The first program was given by Natalie Asen, Morton Siegel, Kenneth Hieber, Kurt Loebel and Betty Rosen, pianists; Ruth Neal, soprano; and John Chomyak, violinist. At the second concert the participants were Norma Shapire, Irving Heller, George Volpe, Zelda Cohen and Charlotte Heitzman, pianists; and Albert Weintraub and Arnold Black, violinists.

The Musical Art Quartet appears tomorrow night (Jan. 16) at the 38th anniversary concert. Sascha Jacobsen, first violinist, is a graduate of the Institute. When Dr. Frank Damrosch in 1905 founded the Institute, James Loeb gave the initial endowment of $500,000 as a memorial to his mother, Mrs. Betty Loeb, with the understanding that each anniversary would be marked by a chamber music program in her memory.

Ernest Hutcheson Touring in College Recitals

Dr. Ernest Hutcheson, president of the Juilliard School, gave piano recitals last month at Catawba College, Salisbury, N. C., and Davidson College, Davidson; and at Charlotte. In February, Dr. Hutcheson plays at Oklahoma State College for Women.

During his absence the 100th Victory Concert will be given, marking the attendance of about 60,000 at the Sunday afternoon series at the Metropolitan Museum of Art and more than 5,000 at the Saturday matinees at the New York Public Library. Dr. Hutcheson arranged these concerts which started in February under the auspices of the Juilliard School, Metropolitan Museum and New York Library.

Stoessel Conducts Juilliard Concert

Albert Stoessel tonight (Jan. 15) conducts the orchestra of the Juilliard School with Carol Brice, contralto, as soloist in two arias from Handel's Hercules. Bernard Wagenaar's Feuilleton will be given its first performance in New York.

Cleveland Institute Appoints Felix Eyle Violin Head

CLEVELAND.—Felix Eyle has been named head of the violin department at the Cleveland Institute of Music, succeeding Joseph Knitzer, who has enlisted in the Army. Mr. Eyle has been assistant concertmaster of the Cleveland Orchestra since 1933 and head of the violin department at Cleveland Music School Settlement since 1928. Born in Poland, he studied at the Vienna Musical Academy, with Arnold Rosé and with Eugene Hubay. Last year he gave the first local hearing of the Hindemith violin concerto with the Cleveland Orchestra. He appears in recital at the Institute in March and later in a sonata program with Arthur Loesser.

Mr. Loesser was soloist on Jan. 13 at the faculty recital.

Capt. Beryl Rubinstein, director of the Institute and on leave of absence, is now stationed at Washington and Lee University, Lexington, Va.

Minneapolis College Starts Mid-Winter Semester

MINNEAPOLIS.—A large enrollment marked the beginning of the mid-winter term, on Jan. 4, at the Minneapolis College of Music. Both day and evening pupils in all branches of general and applied music are provided for in the schedule of classes. In addition to private lessons in piano, violin, voice, cello and orchestral and band instruments, Normal Training Classes are held in all departments to enable students to obtain practice teaching experience under artist teachers.

Several evening programs will be presented this month in the college auditorium. On Jan. 26 the Orchestral Society, directed by William Muelbe, gives the second orchestral concert of the season with eight soloists.

On Jan. 12, Ethel K. Chilstrom, of the speech department, presented Helen Holt in recital.

Bawden Named to Faculty at Vocal Arts Academy

PHILADELPHIA.—John Leroy Bawden, critic, lecturer and theory teacher, has been appointed to the faculty of the Academy of Vocal Arts. Winner of the Philadelphia Art Alliance prize for composition and former critic of the Philadelphia Evening Bulletin, Mr. Bawden will lecture on Aspects of Musical Form in Opera. The musical idiom of different periods will be discussed in terms of harmonic and formal devices.

Andor Foldes on Tour

Andor Foldes, composer-pianist, is on a coast-to-coast tour appearing in recital and as soloist with orchestra. He is featuring on his program sonatas by Bartok, Copland and Hijman and a sonatina by Jacques De Menasce. In February, Mr. Foldes conducts a master class at Brigham Young University.

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St. Louis: Orchestra in Novel Lists

ST. LOUIS, MO.—With no miscellaneous musical events scheduled recently, the St. Louis Symphony Orchestra held the limelight, giving three interesting concert pairs and furnishing the accompaniment for the annual ballet festival.

Robert Casadesus was heard in Mozart's C major piano concerto No. 21, and the Ravel concerto for the left hand, the latter a novelty for these concerts. He demonstrated his remarkable equipment and cosmopolitan outlook in varied fields of music. Complementing the artist with superb orchestral support, Vladimir Golschmann presented Stoessel's arrangement of Bach's G minor fantasie, the Haydn variations and the first symphony of Brahms.

Samuel Mayes, first cellist of the Philadelphia Orchestra, whose early training was under Max Steindel, solo cellist of the St. Louis Symphony, appeared for the first time as guest with the latter forces and acquitted himself with high honors in a finished and sensitive performance of the Haydn D major concerto. The orchestral performances included the debut here of Four Ozark Dances by Jack Frederick Kilpatrick and Bruckner's Romantic symphony.

A third concert which won warm response opened with Humperdinck's overture to Hänsel and Gretel. Aaron Copland's The Quiet City, Schubert's "Unfinished" Symphony and Strauss' Rosenkavalier waltzes followed. Each was given with excellent taste by Mr. Golschmann and his men. At the close the ovation was prolonged.

Harry Farbman, now in his first season as concertmaster, made his solo bow with the Tchaikovsky violin concerto. He revealed emotional depth, carefully detailed phrasing, a brilliant tone and technical mastery. His debut was highly successful, as the enthusiastic applause proved.

Sixteen ballets, thirteen of which were new to local audiences comprised five performances given by Sol Hurok's Ballet Theatre, which made its first appearance here. To the accompaniment of the entire St. Louis Orchestra directed by Antal Dorati, this organization brought new glamour to the ballet stage and was generally acknowledged to be the finest aggregation seen here in many years.

OSCAR CONDON

VLADIMIR GOLSCHMANN, conductor of the St. Louis Symphony Orchestra, at rehearsal.

SEES OUR MUSICIANS "NEGLECTED" IN WAR

(Continued from page 3)

credited radio and recordings with bringing this about.

Russia Sought American Composer

Tibbett told the story of an American composer, now in camp, who had been invited by the Russian Government to write a work under a special commission. However, he had not been able to accept the commission because of army regulations.

"This man, because of a physical defect is a clerk," Tibbett went on. "Can you tell me that he is more important in the war effort as an army clerk than in accepting a commission which would have brought about closer relations between the Allies?" he asked. He continued:

"England and Russia are taking advantage of the abilities of their musicians. We are not. Take the Shostakovitch Seventh Symphony as an example. When I was in Moscow in 1937 I could not help hearing the men, in large forces and small, marching through the Great Square singing on their way to war. Our men don't sing as much as they did in the last war. They need to make music themselves as well as listen to it.

"The serious musician does not ask special privileges. The present attitude seems to be that he is of no value in this crisis. There has been as yet no attempt to sponsor any serious music activity for it seems music is not considered a necessary part of war work."

Bronson Explains Program

Major Howard Bronson, representing the Army asserted that "music is a weapon of value in warfare" and then explained the way in which it is used. He said that part of the "formal music" program of the Army is the training of bandmasters to conduct bands, the preparation of men for dance orchestras, string ensembles and musicians for formal functions. Styling it a "military secret," Major Bronson said only "there are a great many more bands today than a year ago." He said that the Army Band School now graduates classes in sixty days. The second part of the program he listed as "participation" and grouped under this "singing and recreation." He discussed the work of the recently eliminated Army Advisory Board in the Special Services division. Major Bronson said that a list of some 67 songs has been issued in the official Army book. He expressed hope for "a singing Army."

Tells of Music in Navy

The work of the Navy in music was told by Dr. Harold Spivacke who said he was speaking as a representative of the Joint Army and Navy Committee on Welfare. Dr. Spivacke, asserting that the band in the Navy is the "focal point" said that three concerts a day are usually given by members of naval bands on board ships and at stations in addition to accompanying calisthenics drill and for formal occasions.

"Furthermore," he declared, "they must also do combat duty as those band members did who went down at Pearl Harbor."

Radio Service Detailed

Macklin Morrow, music director of the Overseas Division of the OWI, told how by short waves, regular broadcasts and by recordings, music is carried to men on duty throughout the world. He bore out Mr. Tibbett's statement that higher type music is requested today and cited requests for symphonies, operatic excerpts and arias and light opera selections. In response to questions, he refused to tell "how," but asserted that records were reaching their far-off destinations.

"And our enemies say we have no culture," he continued. "The American composer has said there is no opportunity to get a hearing for his works. Well, there is opportunity now and to reach a wide audience in every quarter of the globe." He referred to a series of recordings being made by Dr. Serge Koussevitzky and the Boston Symphony of scores by Harris, Copland, Berezowsky and others. Not only are the records sent, but these works are also broadcast.

David Hall, speaking for the records companies, told how artists and civilians have collected sets and donated them to service men's centres. He said that already 100 sets of 100 records each have been contributed and mentioned Tibbett, Gladys Swarthout and others as donors.

Koussevitzky's Impassioned Plea

As the final speaker, Dr. Koussevitzky made an impassioned plea for artists of today to "clear the darkness with the burning light of Art." He said musicians must carry "the torch of art to the battlefront, and we cannot afford to waste time." Dr. Koussevitzky asserted that "art is a weapon of war in Russia" and must be made one here. He said that music "is a powerful influence against evil and destruction."

Dr. Walter Damrosch opened the symposium by reviewing the part music played in the last war. At the conclusion members of the audience submitted questions to the speakers.

Dr. B. A. Botkin Replaces Lomax in Library of Congress

Appointment of Dr. Benjamin A. Botkin as assistant-in-charge of the Archive of American Folksong has been announced by Archibald MacLeish, Librarian of Congress. Dr. Botkin, last year resident fellow in folklore, replaces Alan Lomax, who resigned to join the Office of War Information.

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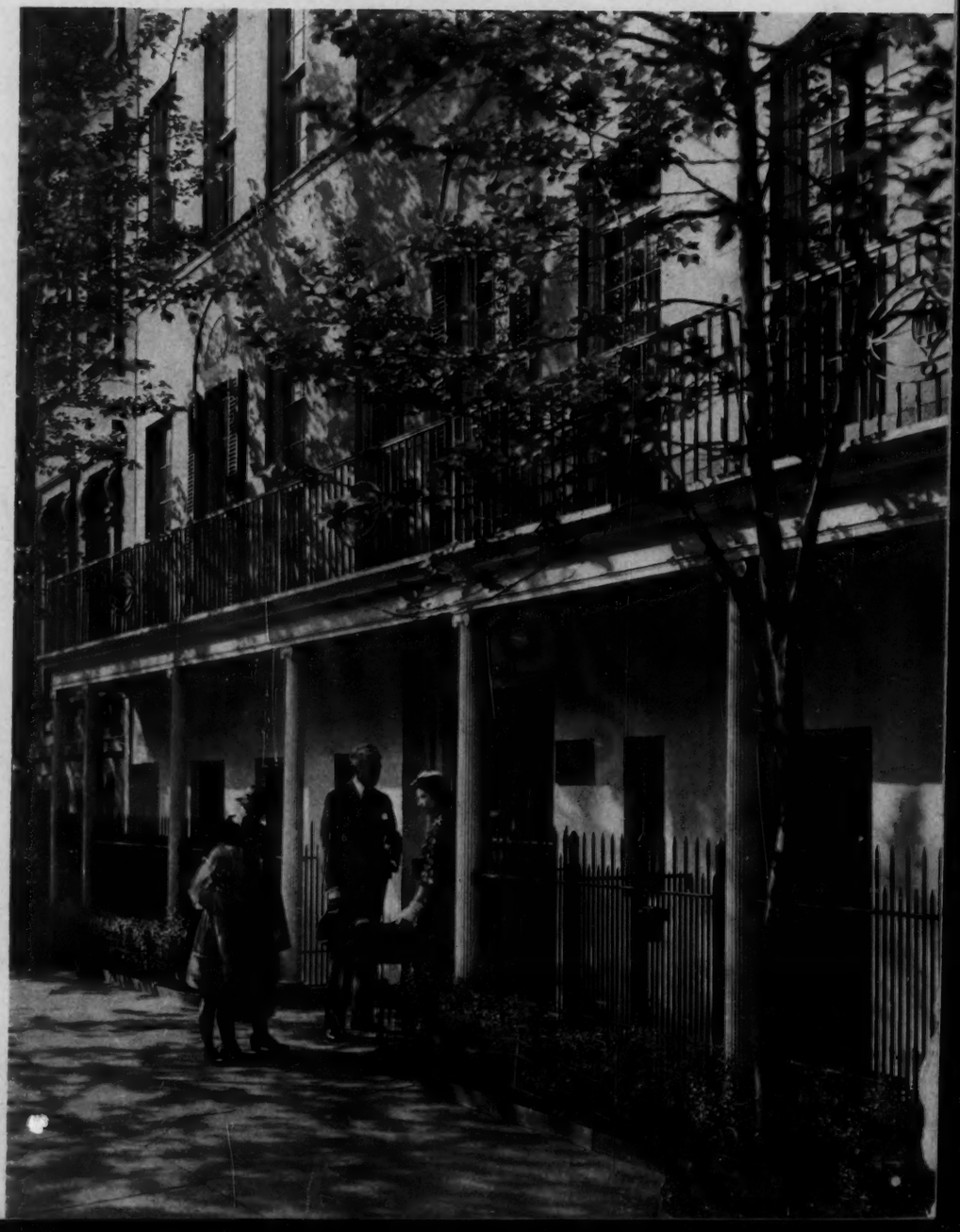

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